Ancient Arms and Armour

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Ancient Arms and Armour.

A

Pictorial and Descriptive Record

OF THE

ORIGIN AND DEVELOPMENT

OF

Arms and Armour.

TO WHICH ARE APPENDED 133 PLATES SPECIALLY DRAWN FROM THE

AUTHOR'S COLLECTION

AT OAKLANDS, ST. PETER'S, THANET, AND BURLEIGH HOUSE, LONDON.

"The heralds left their pricking up and down,
Now ringen trumpets loud and clarion.
There is no more to say, but east and west,
In go the speares sadly in the rest,
In goth the sharp spur into the side,
There see men who can just and who can ride;
There shiver shaftes upon shieldes thick,
He feeleth through the heart-spone the prick;
Up springen speares, twenty feet in height,
Out go the swordes as the silver bright;
The helms they to-hewn and to-shred:
Out burst the blood with stern streames red."

CHAUCER.

BY

EDWIN J. BRETT.

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PLATES I. TO CXXXIII.

CONTAIN

One Thousand Original Engravings,

REPRESENTING

THE AUTHOR'S PRIVATE COLLECTION

OF

Ancient Arms and Armour,

DATING FROM THE FOURTEENTH TO THE SEVENTEENTH CENTURY.

Preface.



N introducing this volume to the reader I crave attention to a few prefatory remarks. From youth upwards I have had a passionate admiration for the marvellous skill of the Armourer of the Dark and Middle Ages, and have been a diligent student of history, loving legendary lore, and treasuring up recollections of the Crusades and the numerous wars that followed them; yet I little thought in my youthful days that it would fall to my lot to make a collection of Arms and Armour from every country in Europe, and to devote a life's study to the subject.

Most men have a hobby: this has been mine, and for twenty-five years it has engaged my unremitting attention. I must confess that it has been a labour of love, and the result the reader, be he connoisseur or amateur, now sees before him.

Preface.

My collection of Arms and Armour embraces specimens dating from the Gothic period to the days of the Cavalier, after which the age of chivalry died and Armour became a relic of the past. Many an evening have I spent in the solitude of my Armoury, classifying some recently-acquired treasure that I or my agents had procured either in this country or from abroad. A Damascus sword, a Toledo rapier, an Andrea Ferrara blade, a knightly cap-à-pie equipment, the massive accoutrements of a man-at-arms, the head-piece of a horse, a casque, a morion, a breastplate, gauntlets, or a gold-ingrained helmet—all are precious to me, and at all hours I can move with delight among the grim knightly figures with which I have surrounded myself.

The knowledge that I am not alone in my veneration for these charming relics of the past has greatly encouraged me in my labour. Everyone, from the uncultured boy to the most advanced student of history, feels a fascination in the subject of Arms and Armour, and regards with admiration and wonder the specimens of ancient handicraft, which far surpass anything the present day can produce. The best of modern Armourers must look with astonishment at a helmet of graceful form, with figures in high relief, beaten from a single plate of metal! In the British Museum we find portions of a breastplate representing a battle between Amazons and warriors, so cunningly hammered that the heads of the figures are as thin as a wafer and the hollows nearly an inch deep. When will the productions of modern artificers equal the old Armourers' artistic

work? And is it surprising that those who have studied the history of our ever-changing world look with wonder and reverence at these triumphs of a bygone age?

It may not be out of place here to refer to the prevailing belief that the men who donned Armour in the olden times were of smaller build and weaker physique than their descendants of the present age. But when we speak of the knights of old we must bear in mind that those who wore Armour cap-à-pie were the gentlemen and nobility of the period, and were as different from the common troopers as the officers of to-day are from their subordinates in the ranks. We have only to note the slender waists and slim figures of our officers—both naval and military—in the ball-room or on the battle-field, comparing these well-knit and carefully-trained gentlemen with the common soldiers, and to remember that from the beginning of history, even in classic times, the distinction has been the same. The common soldiers of the days of chivalry were big, raw-boned men; but the knights themselves were less bulky in form, although strong as trained athletes and with the hearts of lions.

Now that my self-imposed task is completed, I cannot help taking what I hope will be considered a pardonable pride in the result, as the architect may at the finish of a superb and costly edifice, which it has taken years to plan and erect, for I have had constant toil in making researches, verifying the dates, and assuring myself of the genuineness, of my large and varied collection, which represents the Arms and Armour of centuries.

Preface.

It is my sincere hope that those whose tastes are similar to my own, will derive gratification and instruction from a perusal of this work. I shall then feel that I have not laboured in vain in gradually but diligently acquiring, and describing to the best of my ability, my collection of Ancient Arms and Armour.

The Oaklands,
St. Peter's, Thanet.

Edmund Brett





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Ancient Arms and Armour.

Introduction.



TO describe with any degree of accuracy the form and nature of the defensive accoutrements that were worn in the days of remote antiquity, would be an extremely difficult task. Some of the offensive weapons of those periods, in flint, in bronze, and afterwards in iron, have survived until the present day; but it is almost impossible to give any precise details of the methods of protection then in vogue. It is, however,

certain that the shield was known and used in the very earliest times.

The first weapons were clubs, made of wood and stone, roughly formed into battle-axe heads and other shapes. Bronze weapons were subsequently in use, the later ones being of very fine form and workmanship. These, in their turn, gave way to iron, and from this progressive development the complete war and tilting harness was at length evolved.

The first defensive garments for the body must have been formed of skins of animals, textiles many times doubled, and twisted fibres; but there is nothing in the way of relics to enable us to form very definite conclusions. In the South Sea Islands, Polynesia, &c., we find in use defensive coats and helmets (strange to say, often of classic form) made of twisted cocoa-nut fibres and materials of that sort, and others with extra guards made of pieces of hard wood and mother-of-pearl intermixed. All these must to a certain extent represent the war defences of nations in their infancy.

Until the introduction of metal, nothing like what is considered actual armour was employed, and even a long time after that the representations in old carvings and drawings are so rude that they afford but little clue to either fashion or materials.

We all know that, during the Greek and Roman periods, bronze armour was worn, for Etruscan and Grecian specimens, of exquisite form, in the way of casques, greaves, and cuirasses, modelled to the human

figure, are to be seen in the chief museums of most countries. Bronze relics of defensive armour, attributed to various nations—British, Roman, Saxon, and Danish—according to their form, are often found in different countries. One peculiar relic can be seen in the British Museum, namely, a bronze helmet with curious large, projecting ears; its ornamentation is excellent, and shows considerable traces of coloured enamels. It was dredged from the bottom of the Thames, in London.



THERE is but little doubt that the first defences were also very often of a quilted or gamboised nature, that is, made of cloth, linen, or leather, stuffed and padded till it was deemed sufficiently strong to protect the wearer. This sort of protection also greatly prevailed during the Middle Ages, and even as late as the period of James I. there was a defensive equipment made of padded and quilted stuff. It is now known as silk armour. An indifferent engraving of some relics of this sort can be seen in Grose's book on Arms and Armour.

Defences formed of scales of various kinds were also used in early periods, the scales being probably occasionally made of thick leather, as was the case in much later times, and often of horn.

The earliest protective material, however, that I can describe with any certainty is that usually called "chain-mail," which consists of interlaced rings. It is generally

stated that this kind of defensive armour was introduced into Europe by the Crusaders, who found it much in vogue in the East: but such is not the case. Anna Comnena, a Byzantine princess, daughter of the Emperor Alexis Comnenus (A.D. 1081), in the "Alexiad" (memoirs written at the period), speaks, apparently with some astonishment, of the knights in their iron garments, *i.e.*, chain-mail, &c. She mentions also that some were clothed in scale armour; and from what the Princess writes, it is evident that such defences had never before been seen, or at all events were a rarity, in the East.

Long before this period, many things prove that interlinked mail was known in Europe. It is closely represented in some of the *basso-relievos* on Trajan's Column, and bronze interlaced rings of Roman origin (parts of the lorica, or cuirass) are preserved in collections. Later, in England, although one cannot be certain from the imperfect representations in MSS. and on carvings, the descriptions given in poems of Saxon times all point to armour that can be nothing else but actual chain-mail. The following are extracts from the Anglo-Saxon poem of "Beowulf":

The war byrnie shone, hard, and hand-locked;
The bright ring iron sang in their trappings when
They proceeded, &c.

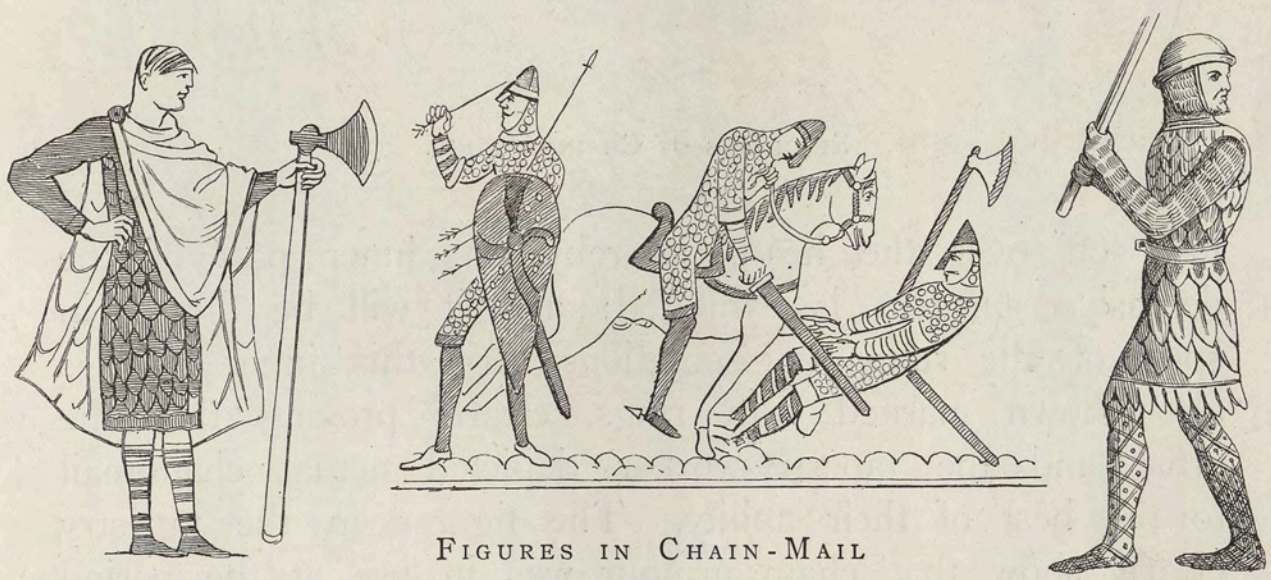
Beowulf prepared himself, the warrior in his weeds, he cared not for life; the war byrnie, twisted with hands ("hondum ge broden"), wide and variegated with colours, was, &c.

The locked battle-shirt,
On his shoulder lay the twisted breast net, which protected his life, &c.

His war byrnie, his hard battle-net ("here net hearde").

I consider that such phrases point to nothing less than defence made of actual chain-mail. They certainly dispose of the "Crusading introducing theory," and on that point I may add that representations of chain-mail are not to be found in Oriental paintings and carvings of the period of the First Crusade, as they would have been had mail been in use in the East among the natives.

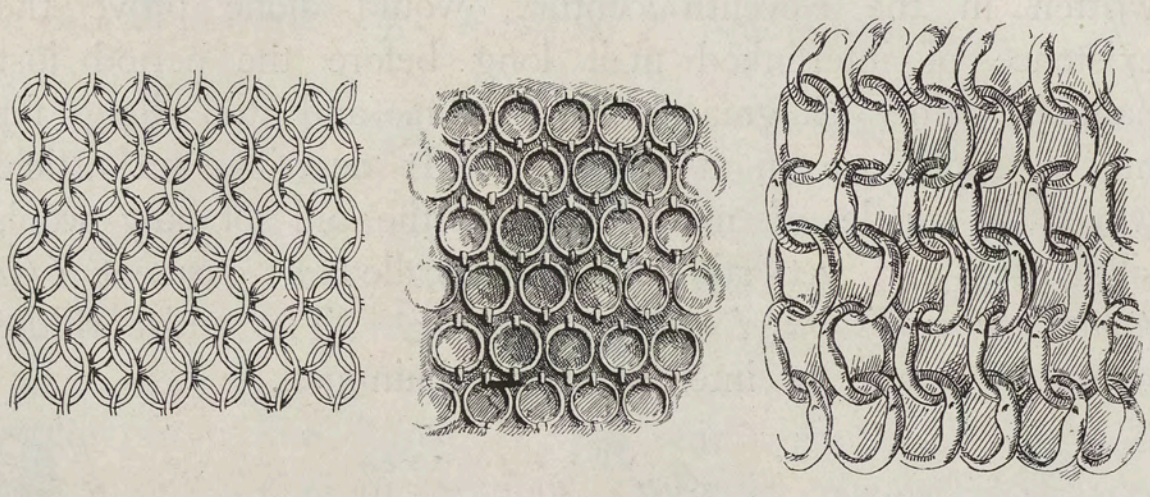
Again, reference to the "Enigma" of Bishop Aldhelm, written in the eleventh century, would alone prove the existence of interlinked mail long before the period just named. The Enigma is in Latin, and too long for me to reproduce in its entirety. It describes an article woven or made of metal, without the aid of any wool, silk, &c., and yet still ordinarily called a garment *(Et tamen, en vestis vulgi sermone vocabor).* The entire riddle refers to a coat of interlinked or chain-mail.



FIGURES IN CHAIN-MAIL
(FROM THE BAYEUX TAPESTRY).

The figures in the Bayeux tapestry (an excellent and most faithful copy of which is to be seen at South

Kensington Museum) are the best authority for the military dresses and accoutrements of the end of the eleventh century. A great deal has been written in books about the figures, both Normans and Saxons, wearing armour formed of rings of metal placed or sewn on an underlying garment. This is in many cases correct. But those who study the tapestry closely will not fail to perceive that there are several instances of figures engaged in stripping dead soldiers, pulling the coat of



Specimens of Chain Armour.

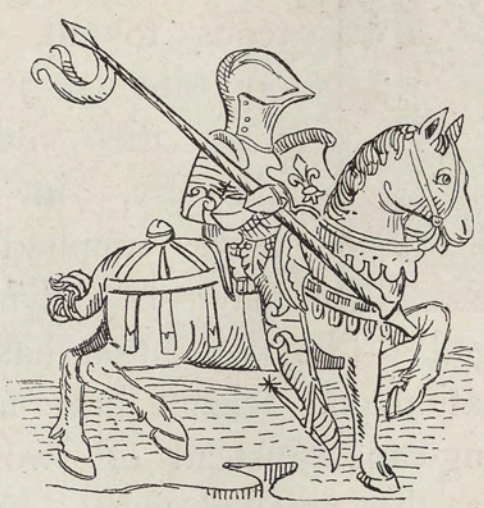
mail off over the head, whereby the inner part of the defensive garment is exhibited; and it will be found, in spite of the rude representations, that this inner part is also shown marked with rings, clearly proving that the artist and the tapestry-worker depicted actual chain-mail to the best of their ability. The figures in the tapestry clearly show that chain armour was in use at the period of the Norman Conquest, and this interlinked mail formed part of the knight's equipment throughout the two following centuries.

Between the middle and the end of the thirteenth century, the first pieces of plate armour, such as small defences for the elbows, knee-guards, and protecting plates for the outside part of the arm, placed over the chain-mail, began to appear. Reference to the many existing monumental effigies and brasses will enable the student to see the gradual change in the knightly equipment that was then in progress; and the Plates given in this work will facilitate his grasp of the subject.

Chain-mail continued more or less in use, with the addition of extra defences of plate, until the end of the reign of Edward III., at which period the knight was for the first time entirely (throat excepted) encased in a suit of plate armour.



Norman Knight of the Eleventh Century.



Mounted Knight of the Fifteenth Century

(From Caxton's "Game of Chess").



Norman Knight of the Eleventh Century.

The Chivalry of the Middle Ages.



THE knight of the Middle Ages was the precursor of the true gentleman of the present time. He was religious, brave, courteous to all, especially to the opposite sex, of whom he was the avowed champion. Chivalry, in the sense the word implied centuries ago, may be dying out, as all things have changed. The population has vastly increased, and with it civilization and science have marched on apace. Men carry walking-canes instead of swords and daggers; the police protect the assailed where private individuals stepped in and fought and lost their lives in the cause of the helpless. But when we look back to the thirteenth and fourteenth centuries, and find such men as Aquinas, Scotus, Dante, Petrarch, Wycliffe, Froissart, and Chaucer living, all of whom were imbued with the chivalry

and manners of the age, we are fain to believe that the world went very well in those romantic days.

In feudal times, social position and military rank were very distinct. To be a squire or a knight, it was not needful to be of good birth or to be connected with princes or nobles. A prince was often merely a squire, and a brave man of very ordinary origin a knight. Knighthood was considered such a dignity, that even nobles not yet admitted into the order of knighthood yielded precedence at any great ceremony or banquet. They, and occasionally even kings, fought as mere men-at-arms under the banner of some valiant knight. In 1350, in the battle at Calais, both King Edward III. and the Prince of Wales fought under the command of the brave knight Sir Walter Manny.

The annexed illustration gives an idea of the costume worn in time of peace by nobles and other men of high rank.



Costume worn by Men of Rank in Feudal Times.

But let us go back to the days of the knight's boyhood and see how he fared. Before the aspirant to knighthood received his spurs, he served first as a page, and then as a squire. At an early period of his life, he was admitted into the castle or stronghold of some nobleman famed for deeds of arms, and for the first years of his service attended upon the ladies, going upon their errands, and accompanying them when they went

hunting or hawking. He was required to be courteous and obedient whilst receiving instruction in the use of warlike weapons and in manly sports: moreover, he had frequent advice from the priest, who expounded the doctrines of religion.



T about the age of fourteen, the page, if he had behaved well, and was deemed worthy, became a squire, the elevation to which position entitled him to wear a sword and belt. The ceremony was an impressive one: his father and mother (or, in the event of their being dead, his nearest relatives), bearing tapers in their hands, escorted him to the altar, where the priest gave him benediction and the sword with which he was eventually to fight his way to fame and glory. From that moment he served his patron, becoming the "body-squire" and constant attendant, or the "squire-henchant," who officiated over the choicest dishes. He had also to assist in the pleasures of the evening.

It was, however, in the time of warfare, when "banners flying and trumpets sounding" was the order of the day, that the squire entered upon his real duties. Constant practice during the daytime in the art of horsemanship and in the use of all kinds of weapons had made a man and a soldier of him. It was his duty to array his lord in armour, to keep near the latter in the fight, and to ride to the rescue if necessary. Many a young squire saved his master's life by dashing in at a critical moment and conveying him out of danger.

Then came knighthood, a ceremony which was generally performed at Christmas or Whitsuntide, but also very frequently immediately after some battle in which the aspirant for knighthood had greatly distinguished himself. He fasted and spent an entire night in prayer, and was then allowed to adorn his person in his new robes, consisting of a silk vest richly embellished with gold, a collar of leather, and his coat of arms, which was worn over all.



The Knight's Vigil.

The candidate then handed the sword of his squirehood days to the officiating priest, and, falling upon his knees, vowed to defend churches, widows, orphans, and all such as were helpless and oppressed, and to fight valiantly against pagans and all enemies of the King. The King or Prince completed the ceremony with a touch on the back of the neck with his own sword, crying in a loud voice, "Rise, Sir ——!" giving the knight his proper name, and calling upon him, in the name of God, to do his duty well and nobly. The priest then blessed the sword and returned it to the knight, an act of grace which was followed by a loud fanfare of trumpets.

The honour of knighthood, when conferred on the field of battle, marked the King's recognition of the gallant conduct of the recipient during the fray.



Conferment of Knighthood on the Field of Battle.

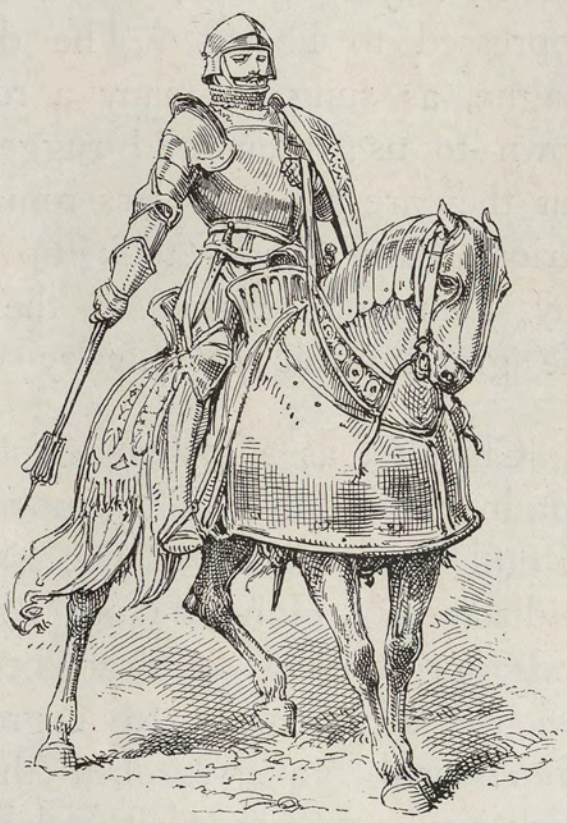
When we think of the Herculean frames that must have borne so great a mass of iron about their bodies, "we should not forget that it was no uncommon thing for knights to be so lamed in their shoulders with the weight of such armour as to be unfit for service at the early age of thirty-five."*

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* *Collier, "Great Events of History."*

As an instance of how the knights of old rode to battle, a powerful writer thus describes the Battle of Courtrai (called the "Battle of Spurs,"* from the number of gilt spurs collected on the field afterwards), fought in 1302, between the French and the Flemings:

"Impetuous valour, and contempt for smiths and weavers, blinded the nobles. They rushed forward with loose bridles, and as they had disdained to reconnoitre the scene of the display, they fell headlong one after another, horse and plume, sword and spur, into one enormous ditch, which lay between them and their enemies. On they came, an avalanche of steel and horseflesh, and floundered in the muddy hole. Hundreds — thousands — unable to check their steeds, or afraid to appear irresolute, or goggling in vain through the apertures left for their eyes, fell, struggled, writhed, and choked till the ditch was filled with trampled knights and tumbling horses, whilst the burghers on



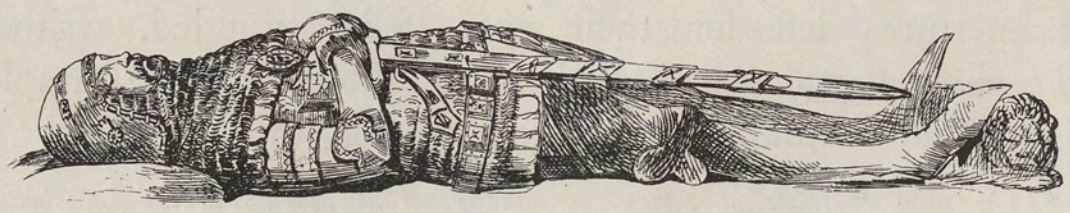
Knight Clad in Armour.

* *The name "Battle of Spurs" is more generally applied to the fight between the English and French at Guinegate, near Teroüenne, on August* 16*th*, 1513; *the French having used their spurs (in retreat) more readily than their swords (in the fight).*

the opposite side beat in the helmets of those who tried to climb up with jagged clubs, and hacked their naked heads."

The poets of old kept the fire of chivalry glowing. They sang of enchanted castles in which lovely and distressed maidens lay imprisoned. Then came the valiant heroes, slaying giants, ogres, and dragons, and restoring the oppressed to liberty. The deeds of Arthur and Charlemagne, as sung at many a royal feast, have been handed down to us; their wild ruggedness is toned down a little, but they are none the less romantic and delightful. Chaucer, Ariosto, and Tasso took up the strain, and in our own day Tennyson tells us in the "Idylls of the King," that the grand music of chivalry yet lives.

Chivalry, as a system, existed till the time of James I., but in name only. The smoke of gunpowder had obscured it, and the cannon-ball necessitated battles being fought at a distance. Hand-to-hand conflicts were practically at an end, for the art of war became entirely changed, and Science, stepping in, to a great extent swept away deeds of personal bravery. But the great cause had done its work well, and has left indelible marks behind it.



Anecdotes of Chivalry.

William and Harold at the Battle of Hastings.



THIS memorable battle was commenced on Oct. 14, 1066, by a Norman warrior named Taillefer, who, riding in advance of the main army, sang the song of "Roland and Charlemagne." His first exploit was to slay a Saxon ensign-bearer; another fell beneath his sword, but a third brought him to the earth. Then the two armies came into conflict. The Normans made the air resound with "Dieu aide! Dieu aide!" and the Saxons with "The holy Cross! Christ's Rood! The Cross of God!" The Norman infantry, advancing boldly, discharged their missile-weapons with great effect; but the Saxons, who had taken up a position on rising ground flanked by a wood, kept their ground unbroken.

"They returned to the attack with spears and lances, their antient weapons, and the terrible battle-axe. . . . .

Distant weapons were abandoned for a closer conflict. The clamour of the engaging soldiers was drowned in the clashing of their weapons and the groans of the dying. Valour abounded on both sides, and the chieftains fought with all the desperate firmness of personal enmity and ardent ambition. Defended by the elevation of their ground, by the mass of their phalanx, and by their axes, which cut through all the armour of their adversaries, the undaunted Saxons not merely sustained, but repelled every attack. Intimidated by such invincible fortitude, the foot and cavalry of Bretagne, and all the other allies of William in the wing, gave way. The impression extended all along the line that William's horse was killed under him, and a shout went through the ranks that he was killed; but the Duke, mounting a fresh steed, rushed among the fugitives, and striking and menacing them with his lance, cried: 'Here I am! Look at me! I am still alive, and will conquer, by God's help!'" *

The Normans thereupon rallied, and William led them to another onslaught. Wherever he went his path was strewn with the dead and dying, but the main body of Saxons, clustering around Harold and his two brothers, Gurth and Leofwin, stood firm, and remained an unbroken wall of devoted warriors. William began to despair, but it occurred to his mind to attempt a stratagem. In every instance when his troops had been pursued and rallied they were successful, and he resolved to hazard a feigned retreat to draw the Saxons from their strong position. Shouting their war-cry with all the force their lungs could command, they hurled themselves upon the

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* *Meyrick.*

foe, and then suddenly checking, as if panic-stricken, turned and fled. The Saxons, thinking that the battle was their own, eagerly pursued the Normans, and with some success, as numbers fell headlong into a ravine concealed by creeping plants, and perished. Other regiments of Norman cavalry, however, closed in, and the pursuing Saxons, cut off from the main body, fell in hundreds. Twice William had recourse to this artifice, and each time the Saxons were deceived.

In the very heat of battle, twenty Norman knights pledged themselves to secure Harold's standard. With their eyes fixed upon the prize, they dashed impetuously towards it. Half of their number fell, but the rest succeeded in pressing through the Saxon battalions, and the standard was taken.* Yet, while Harold lived, and fought, as he had done, superbly all through the action, his valiant soldiers were invincible.

But William's brain was busy, and he hit upon yet another stratagem. He ordered his archers to discharge their arrows in the air so that they descended like hail, and one shaft pierced gallant Harold's brain and brought him writhing in the agonies of death to the earth. The fall of the Saxon King decided the battle. His adherents broke and fled under a furious charge of Norman cavalry, and the crown of England was already within the grasp of the warlike Duke.

That William and Harold had at one time been the best of friends, and like brothers, needs no telling. The

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* *This would have been impossible had the Saxons foreseen the intentions of the Norman knights.*

following passages are translated from the Norman-French of Robert Wace, whose father was at the Battle of Hastings:

When Harold was conducted to the Duke's presence,
Who at that time was at Avranches,
And wished to go into Brittany,
The Duke created him in that place a knight:
Arms and clothing he caused to be distributed
To him and his companions,
And then he sent him among the Bretons.

Wace declares that the arrow did not mortally wound Harold.

Harold was at his standard;
He defended himself as well as he might,
But much was he pained in the eye,
Because it had been put out,
From the smart which he felt
At the blow which pained him.
Then came a man armed in the fight,
And struck Harold on the ventaille.
This made him tumble on the ground;
When he would have recovered himself,
A knight beat him back,
Who struck him on the thigh,
On the fleshy part of the thigh—
The wound was made down to the knee.

The Skirmish at Audelay.



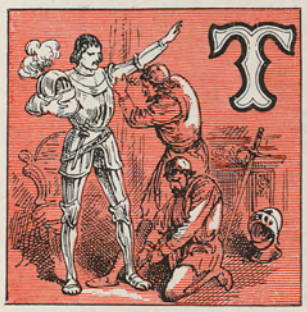
KING LOUIS VI. of France had once challenged Henry I. of England to a personal combat, and came upon him at Audelay in the year 1118. Both were accompanied by bands of chosen knights. Henry took his stand with five hundred of the flower of his warriors, and Louis galloped down to the field with about the same number of the most renowned knights in France. William, son of Robert Duke of Normandy, hoping that day to put an

end to his father's captivity, eagerly accompanied the French King. Crispin* led the charge against the English with eighty knights, who were all overthrown and made prisoners, but not until the life of Henry I. had been endangered. Animated with personal hatred, and enraged at the ill-success attending his charge, he twice struck Henry's helmet with such strength and fury that the blood gushed from the King's head. Crispin was himself soon felled to the earth and made captive.

The remainder of the French knights now charged, but unsuccessfully, and Louis turned a willing ear to the advice that he would do well to fly. The English knights now took the offensive, and charged so fiercely that Louis rode hard for his life into the woods, and his knights were scattered all over the plain.

This was a fair trial of chivalry of both nations, and caused much comment in Europe, especially as one hundred and fifty French knights were compelled to surrender their weapons and persons to their victorious opponents.

Stephen at the Battle of Lincoln.



THE Battle of Lincoln (Feb. 2, 1141) is celebrated for the manner in which King Stephen, when deserted on the field, defended himself, his only weapon being a sword. Roaring like a lion, he struck down Matilda's soldiers; but at last he was disarmed, and finally surrendered to Robert Earl of Gloucester. Keats puts these words into the mouth

* *A descendant of William Crispin, who fought with the Conqueror at Hastings.*

of Stephen when he found himself alone and without the means of defence:

Another sword! And what if I could seize
One from Bellona's gleaming armoury,
Or choose the fairest of sheaved spears!
Where are my enemies? Here, close at hand,
Here come the testy brood. O for a sword!
I'm faint—a biting sword! A noble sword!
A hedge-stake—or a ponderous stone to hurl
With brawny vengeance, like the labourer Cain.
Come on!

Roger of Hovenden (a very early chronicler) states: "Then was seen the might of the King, slaying with his immense battle-axe, &c. At length, through the number of the blows, the King's battle-axe was broken asunder. With his right hand drawing his sword, he marvellously waged the combat until the sword also was broken. On seeing this, William de Kahamnes, a most powerful knight, rushed upon the King, and seizing him by the helmet, cried with a loud voice, 'Hither, all of you, come hither! I have taken the King!'"

Richard I. at the Siege of Jaffa.



WHILE the successful Siege of Jaffa (Sept. 7, 1191) was in progress, a Saracen emir, distinguished for his stature, strength, and bravery, ventured to provoke Richard I. (Cœur de Lion) to single combat.

"By St. George!" the warlike King cried, "since thou wilt have it so, thou shalt feel the weight of an English arm."

With one terrific blow from his battle-axe, Richard severed the head and the right shoulder and arm of the emir, killing him instantly. The Christian knights, on seeing their leader charging alone into the midst of the Saracens, believed that his furious impetuosity would result in his death; but Richard soon reappeared, his horse covered with blood, and he himself carrying a whole sheaf of arrows sticking in his armour. Marvellous to relate, the King escaped without a single scratch.

Simon de Montfort at the Battle of Evesham.



SIMON DE MONTFORT, Earl of Leicester, was anxiously awaiting, on Aug. 4, 1265, news of his son, who had engaged with the troops of Henry III. A host of men, with many banners and standards in the front ranks, were descried, and were at first mistaken for the vanguard of young De Montfort, but on coming nearer, were seen to belong to young Prince Edward.



Arms of Simon de Montfort.

Knowing now that his son had been defeated, the Earl cried, "God have our souls all! Our days are done."

No quarter was given or asked until the very close of this terrible conflict. De Montfort's horse was killed under him, but he was unhurt, and fought with prodigious valour on foot. It is said that for the love he bore his son Henry, a stripling who fought bravely

at his side, and for the few friends who remained with him, he stooped his noble head to ask for quarter.

"We have no quarter for traitors," was the reply.

"God have mercy upon our souls! Our bodies must perish," cried the Earl, and he rushed to meet his foes with the madness of despair.

At length his gallant son Henry fell, with most of his noble adherents; and finally De Montfort himself sank dead, still clutching the sword he had wielded with such terrible effect.

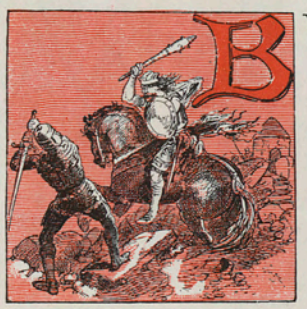
Brave martyred chief! no more our grief
For thee or thine shall flow!
Among the blest in heaven ye rest
From all your toils below.

In one of the charges at the same battle, Henry III., feeble and almost imbecile, was dismounted and in danger.

"Hold your hand!" he cried to a soldier who rushed upon him with a sword; "I am Henry of Winchester."

These words reached the ears of Prince Edward, who, fighting his way through De Montfort's soldiers, rescued the King.

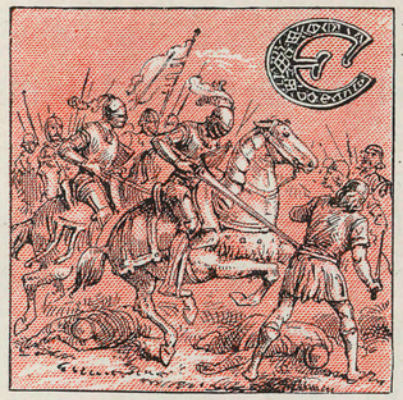
Noble Llewellyn.



BY the defeat of the English on Nov. 6, 1282, the sinking spirits of the Welsh under Llewellyn were revived, and it was universally believed by that superstitious people that Heaven had declared in their favour. A story ran that it was foretold in the prophecies of Merlin that Llewellyn was to be the restorer of the empire of Brutus

in Britain; and a wizard had prognosticated that he should ride through the streets of London with a crown upon his head. Llewellyn marched into Radnorshire; but on passing the River Wye his troops were surprised and defeated by Edward Mortimer. Llewellyn was absent at the time, holding a conference with some barons in a distant part of the county. He returned just as his men were retreating. Seeing the dreadful condition of his affairs, Llewellyn ran desperately into the midst of the enemy, and quickly found that death he so ardently desired.*

Sir Giles de Argentine at Bannockburn.



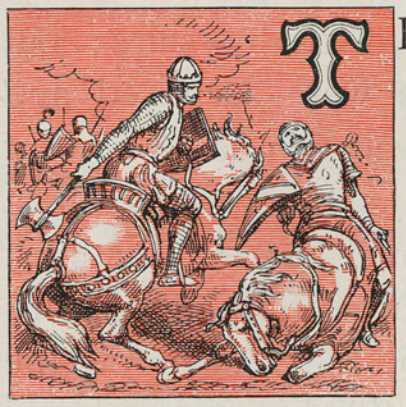
EDWARD II., when flying from the field of Bannockburn (June 24, 1314), was accompanied by Sir Giles de Argentine, who had won his spurs in the wars of Palestine, and who remained at the King's side until he was out of danger.

"Sire," said the knight then to Edward, "my soul belongs to God, my body to my King; yet it is not my custom to turn my back upon an enemy. England awaits your royal person, but my place is here." With that he spurred his horse to a furious gallop, and, couching his quivering lance and shouting his war cry, "Argentine! Argentine!" he rushed into the thickest of the Scottish ranks, and met the fate of a gallant knight and hero.

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* *Goldsmith.*

The Battle of Crécy.



THE story of King John of Bohemia at the Battle of Crécy (Aug. 26. 1346) has been told so often, that, were it not for the delightful manner in which Froissart narrates the circumstance, it would scarcely bear repeating.

"The valiant King of Bohemia, called Charles of Luxemburg, son to the noble Emperor Henry of Luxemburg, for all that he was near blind, when he understood the order of battle, said to those about him, 'Where is my son?'

"His men replied, 'We cannot tell: we think he be fighting.'

"Then he said, 'Sirs, ye be my men, my companions and friends in this journey: I require you to bring me so forward that I may strike one stroke with my sword.'

"They answered that they would do his commandment, and to the intent that they might not lose him in the press, they tied all their reins of their bridles each to other, and set the King before to accomplish his desire, and so they went on their enemies. . . . The King was so far forward that he struck a stroke with his sword—yea, and more than four—and fought valiantly, and so did his company; and they adventured themselves so forward that they were all slain, and the next day they were found in the place about the King, and all their horses tied to each other."

It was here that the Black Prince, Edward Prince of Wales, son of Edward III., distinguished himself. (It is a popular error that the Prince was styled "Black" in allusion to the colour of the armour he bore. He earned the title "by terror of his arms.") At one period of the battle the Prince and his battalion were very hard pressed, and a messenger was sent to the King, who was watching the conflict from a windmill, for help.

"Is my son dead or hurt?" the King demanded.

"No, sir," replied the messenger; "but he is in jeopardy, and has need of your aid."

"Well," said the King, "return to him and to them that sent you hither, and say that they suffer him to win his spurs; for, if God be pleased, I desire that the honour of this day shall be his, and to them that be about him."

These words had the desired effect. Young Edward and his followers charged the French with redoubled energy, and drove them from the field.

Edward III. Serving under the Banner of one of his Knights.



IN 1347, the French formed a plot to surprise and capture the town and Castle of Calais. This came to the ears of Edward III., who instructed the governor to make a pretence of delivering up the stronghold to the enemy while he and some troops should be concealed within. The King then told Sir Walter Manny that he should grace him

with the honour of the enterprise, and that both he and his son intended to fight under Sir Walter's banner.

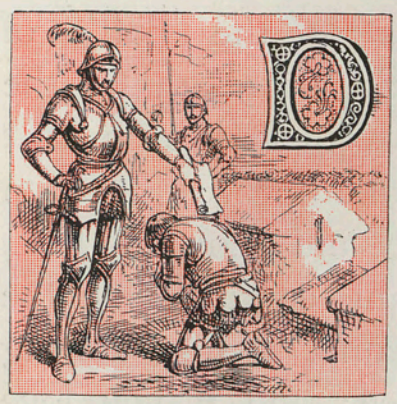
With a body of eight thousand chosen men-at-arms and one thousand archers they sailed from Dover, and arrived at Calais in the evening, where they landed secretly, and lay in ambush.

All unconscious of what was in store for them, the French entered, expecting the keys of the Castle to be surrendered without demur. No sooner were they well in the trap laid for them than the English sprang out of their place of concealment and fell upon them, shouting, "A Manny! A Manny to the rescue! What! do the Frenchmen imagine with so few men to take the Castle of Calais?"

The French fled, pursued by the mounted archers; but the plotters, discovering that comparatively few men followed them, rallied, whereupon Edward III. threw away the scabbard of his sword and formed his archers on the elevated ground, which, being protected by dikes and morasses, was shielded from the French cavalry. The King then raised the visor of his helmet, and exposing his face, cried, "Archers of England, do your duty, play them smartly, and know that I am Edward of Windsor!"

The archers, not knowing previously that the King was in their midst during the enterprise, replied with a ringing cheer, and so plied their arrows that the French soon fled in disorder from the field.

Sir John Chandos at Poictiers.



DURING a truce between the French and English armies before the Battle of Poictiers (which was fought on Sept. 19, 1356), Sir John Chandos, armed for battle, mounted his horse and rode towards the French lines. The Marshal de Clermont met him in similar guise from the French lines. It so happened that both bore the same device above their coats of arms, namely, that of a lady robed in blue, surrounded by rays. When they met, the Marshal said:

"I have long desired to see you, Chandos. How long is it since you took upon you my cognizance?"

"And you mine?" rejoined the English knight; "for it is mine, and I will hold it mine to the death."

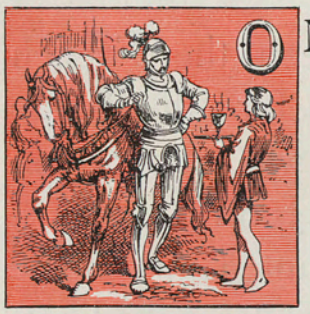
"I deny your right," cried De Clermont; "and were it not for the truce between us, I would show you on the spot that you have no right to bear it."

"Ha!" replied Chandos. "To-morrow morning the truce ends: then you will find me ready to defend it, and to prove, by deeds of arms, that it is mine. To-morrow we shall meet: then look to your device, De Clermont."

The next morning the knights met in mortal combat, and De Clermont was slain.

Froissart has preserved for us this account of a duel over a device as a curious trait of chivalrous warfare.

Edward the Black Prince at Poictiers.



ON the morning previous to the Battle of Poictiers (fought on Sept. 19, 1356), the Cardinal of Perigord, who had been sent by the Pope to make peace between King John of France and Edward III., was received with scant courtesy by the French. They bade him leave the camp, saying, "Bring hither no more words of treaty or peace; and if you love or value your life, depart quickly."

In dismay the Cardinal hastened to the Black Prince, and informed him that the battle must be fought out.

"The same is my intent," Edward said, cheerfully, "and the intent of all my people. God help the right!" Then turning to those near him, he continued, "We are but a small number compared with our enemies, but let us not be down-hearted on that account. The victory does not lie in the multitude of people, but as God wills it. If the victory should be ours, we shall be the most honoured people in the world; but should we fall in our just quarrel, I have the King, my father, and brethren, and you have also good friends and kinsmen: they shall avenge us. Therefore, sirs, I call upon you to do your duty this day, for if God be pleased, and St. George, this day you shall see me a good knight."

The battle began in the morning and ended at noon, "many of the flower of France" perishing. King John and his son Philip, with seventeen earls, and many barons, knights, and squires, were taken prisoners.

Sir James Audley.



THIS gallant nobleman was constantly in the thick of the Battle of Poictiers, and was so badly wounded that his squires carried him from the field and laid him under a hedge to rest. The Black Prince, hearing what had happened, commanded the brave knight to be brought to him on a litter; which having been done, the Prince embraced him with great fervour.

"Sir James," said the Prince, "I hold you as the bravest bearer of arms in this battle. I retain you for ever to be my knight, with a yearly revenue of four hundred marks, which I shall assign to you on mine heritage in England."

John of Helenes and Thomas Lord of Berkley.



WHEN John of Helenes was fleeing on foot from the field of Poictiers, he chanced to meet his page, who supplied him with a horse. A young knight, the Lord of Berkley, pursued him alone for nearly three miles. John of Helenes suddenly turned his horse, and, couching his sword in the manner of a lance, rushed furiously upon the Lord of Berkley, who, in delivering a stroke, lost his balance and fell from his horse. Before he could recover his sword, which flew some distance from his hand, John of Helenes

pierced him through both thighs, and, dismounting, demanded if he would yield or not. The Lord of Berkley demanded his name.

"Sir," said he, "I am John of Helenes; but what is your name?"

"Certainly," said the knight, "my name is Thomas Lord of Berkley, a fair castle on the River of Severn, in the Marches of Wales."

"Well, sir," quoth John of Helenes, "then ye shall be my prisoner, and I shall bring you in safe guard, and I shall see that you are healed of your hurt."*

John of Helenes was as good as his word. He conveyed his distinguished captive to his castle in Picardy, and not only made him his honoured guest until he was quite recovered, but paid his ransom of six thousand marks. "And so," adds the historian, "this squire was made a knight by reason of the profit that he had of the Lord of Berkley."

The Ensign of Sir John Chandos.



AS the opposing armies approached each other just before the Battle of Najara, on April 3, 1367, the Black Prince commanded that the English army should rest and wait for the attack.

Sir John Chandos brought his ensign folded up, and laid it at the feet of the Prince, saying: "Sir, here is

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* *Froissart.*

my guidon: I request your Highness to display it abroad, and to give me leave to raise it this day as my banner, for, I thank God and your Highness, I have lands and possessions sufficient to maintain it withal."

The Prince took the pennon, and, cutting off the tail or point, made it into a square banner: this done, both he and Don Pedro displayed it to the troops.

"Sir John," said the Prince, "behold, here is your banner. God send you much joy and honour with it!"

Thus being made a knight banneret, Lord Chandos advanced to the head of his men. "Here, gentlemen," he said, "behold my banner and yours. Take and keep it to your honour and mine."

They took it, declaring with a shout, by the Grace of God and St. George, they would defend it to the last. A gallant squire named William Allestry bore the banner through the action, and "all that day acquitted himself in the service right honourably."

"Banners, Advance!"



THE "marvellous, fierce, and cruel" Battle of Agincourt (Oct. 25, 1415) is replete with startling incidents and exciting situations. Just at noontide King Henry V. gave the order, "Banners, advance!"

The words had scarcely left the King's lips when Sir Thomas Erpingham, a venerable knight, hurled his truncheon into the air, crying, "Strike now!"

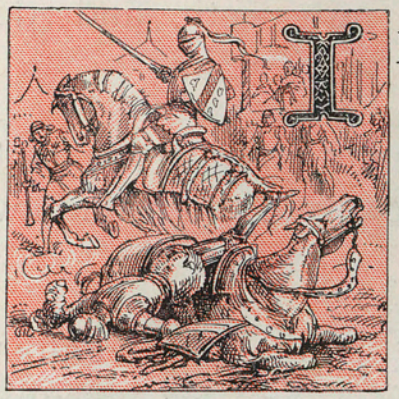
The English archers poured their deadly shafts into the ranks of the French, throwing them into utter disorder. The wildest confusion prevailed. Battalions were mixed up, and the clamour was so great that none could hear the words of command. The English archers, protected by pointed stakes driven into the ground, which had completely disorganised the French knights, suddenly slung their bows behind them, and rushed into the thick of the battle with bill-hooks and hatchets. The Constable of France and many illustrious knights were slain by these despised men, who went but slightly armed into the fray and "hit fearful knocks against the steel-clad knights of France."

During the battle King Henry's life was repeatedly endangered. His brother, the Duke of Clarence, was felled to the earth, but Henry, fighting like a lion at bay, beat off the assailants and rescued him.

The Duke of Alençon fought his way up to the English standard, and, after striking down the Duke of York, dealt Henry a blow with a battle-axe which struck off part of the gold crown that encircled his helmet. The English rushed to their King's assistance, and the Duke, unable to cope with such odds, cried, "I surrender to you, Henry of England: I am the Duke of Alençon."

Henry held out his hand, but the Duke was slain before his very eyes. His fall was the signal of defeat: his followers retreated in dismay, and left Henry master of the field.

John Lord Talbot and his Son.



IN 1451, Calais alone of all France remained in the possession of the English. The venerable John Lord Talbot, Earl of Shrewsbury, then in his eightieth year, obtained permission of Henry VI. to make a last effort for the recovery of Guienne. He landed at Bordeaux on Oct. 17, 1452, and for a time success attended his arms; but in July, 1453, this brave veteran met the death of a warrior whilst attacking the French camp at Chatillon.

Hall, who, however, did not live until long after this time, gives a detailed account of the fall of the Talbots, but I have space only to deal with the final scene.

When John Talbot saw that the battle was going against him, he implored his son, Lord Lisle, to leave the field, and save himself.

"It would be neither honest nor natural of me to leave my father in jeopardy of his life," Lord Lisle replied; "and though you, my father, drink of the bitter cup of death, I will share it."

"Oh! son, son!" cried John Talbot, "I, your father, who has been the terror and scourge of the French people so many years, cannot die here for the honour of my country without leaving perpetual fame behind me, nor fly

without staining my name with everlasting shame. But this is your first enterprise: your departure shall save your life, that if I fall you shall revenge my death, and do honour to your Prince and profit to your realm."

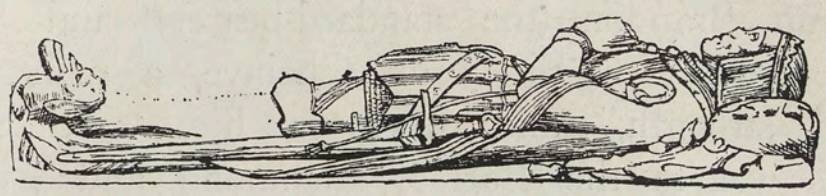
"But Nature," says Hall, "so wrought in the son that neither desire of life nor thought of security could withdraw or pluck him from his father."

Shoulder to shoulder they fought until John Talbot fell, shot through the thigh by a hand-gun, and his enemies "cowardly killed him lying on the ground whom they never durst look in the face while he stood on his feet." A few minutes later, Lord Lisle succumbed to the numbers that pressed round him, and died like the noble son of a noble father.

Old Fuller, in his "Worthies," speaks of John Talbot in the following terms: "This is that great Talbot so famous for his sword, or rather whose sword was so famous for the arm that used it—a sword with bad Latin upon it (*'Sum Talboti pro vincere inimicos meos'*), but with good steel within it, which constantly conquered where it came, insomuch that the bare fame of his approach frighted the French from the Siege of Bordeaux."

Edward Kerke, the commentator on Spenser's "Pastorals," wrote thus of John Talbot in 1579: "His nobleness bred such a terror in the hearts of the French, that at times great armies were defeated and put to flight at the only hearing of his name, insomuch that the French women to affray (affright) their children, would tell them that Talbot cometh."

Below is represented the effigy (which is unfortunately much mutilated) of John Lord Talbot, at Whitchurch,



Effigy of John Talbot, Earl of Shrewsbury.

Shropshire. In the figure, the Earl wears the mantle of the Garter, of which he was a Knight. The epitaph is as follows:

Orate pro anima prænobilis domini Johannis Talbot, quondam comitis Salopice, domini Furnivalli, domini Verdon, domini Strange de Blackmere, et Mareschalli Franciæ, qui obiit in bello apud Burdeux, VII°. Julii. M.CCCCLIII.

The Battle of Bosworth Field.



HALL describes with great spirit the closing scene of strife, "a strange and eventful history," between the Houses of York and Lancaster (Aug. 22, 1485). Richard III., wounded, desperate, and furious, recognised the Earl of Richmond "by certain demonstrations and tokens, and, being inflamed with ire and vexed with outrageous malice, he put spurs to his horse, and rode out of the side of the range of his battle, and like a hungry lion ran with spear in rest towards him." The Earl of Richmond dashed forward gallantly to meet the

hunchbacked King, to encounter him "body to body, and man to man." So great was Richard's impetuosity that he hurled the Earl's standard to the earth, slew Sir William Brandon (the standard-bearer), and "matched hand to hand with Sir John Cheinye, a man of great force and strength," and overthrew him. Richard now forced his way to the Earl of Richmond, and a desperate hand-to-hand encounter took place, the Earl holding his savage antagonist "without advantage" at bay, until Sir William Stanley arrived with reinforcements and drove Richard's men from the field, "and he (Richard) himself, fighting in the middle of his enemies, was slain and brought to his death, as he worthily had deserved."

The reader will, however, do well to remember that Hall lived and wrote long after the event above described. Most of the accounts that represent Richard III. as "deformed," "hunchbacked," "a monster of iniquity," and so on, are of the Elizabethan period, and were circulated in order to please that Queen's Lancastrian partialities. Existing portraits in no way show malformation: an authentic one (nearly half-length) is preserved in the rooms of the Society of Antiquaries.

The testimony of Lady Desmond, who in her youth had danced with Richard, goes far to prove that he was not deformed. She states, "that, with exception of his brother the King (Edward IV.), acknowledged to be very handsome, there was no better-looking gentleman in the entire Court." In addition, I think that Richard, who was exceedingly fond of superb dress, would scarcely have been so addicted to foppery had he been deformed.

The Field of the Cloth of Gold.



AMONG the most notable features of the reign of Henry VIII. were his transactions with Francis I. of France and Charles, originally Archduke of Austria, who became King of Spain as Charles I., by the death of his maternal grandfather in 1516, and three years after was elected to succeed his paternal grandfather, Maximilian I., as Emperor of Germany. Henry VIII. had himself been a candidate for the imperial dignity before the prize was obtained by Charles; but he never had the least chance of success. He had been at variance with Francis (the irreconcilable rival of Charles), but a peace was patched up, and in 1520 Henry paid the French King a visit. The meeting was celebrated with great pomp on what has since, owing to the gorgeous display, been known as the "Field of the Cloth of Gold," near Ardres, in the neighbourhood of Calais. It is the object of history to show how short-lived was this happy state of things: mine to give a faithful account of what took place on that memorable occasion.

Henry at this time was at Calais, superintending the fortifications. In person he viewed the walls, towers, and bulwarks, and devised new strongholds for the defence of the town, which then contained five thousand four hundred beds, and stabling and ample provender for five thousand horses.

On May 20,* Henry was informed that Francis had arrived at a village named Marquison, just beyond Calais. On the following day, he marched out to meet the French King, accompanied by the Dukes of Norfolk and Suffolk, the Marquises of Dorset and Exeter, the Earls of Arundel, Oxford, Surrey, Essex, Rutland, Huntingdon, and Sussex, and "divers viscounts, barons, Knights of the Garter, and gentlemen freshly apparelled and richly trimmed, and so passed toward the place appointed for the interview, leaving behind them the greatest part of the yeomen in Calais, because that Boulogne was too little for both the trains. For the Frenchmen said their train was twenty thousand horse, which caused the Englishmen to cast many perils, and especially because it was bruited about that the French King had said, the King of England was once his enemy, and maintained the Emperor and the Duke of Bourbon against him, but was now his best friend."† Henry's followers suspected treachery, but he continued his journey to Sandingfield, where he met Francis with a train of three hundred of the flower of his chivalry. The two Kings bared their heads and embraced each other in such a friendly manner "that all that beheld them rejoiced exceedingly."

Henry VIII. was dressed in a coat of braids of gold laid loose on russet velvet, and set with trefoils full of pearls and gems. The French King was attired in a coat of slashed crimson velvet, lined with cloth of gold, plucked out through the slashes.

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* *Historians differ with regard to the month, giving respectively May, June, and October.*

† *Hall's Chronicle.*

"Sir," said Francis to the King of England, "you are the same person that I am most bound to in this world; and since it has pleased you to pay me a visit, I am bound in person to seek you, and for the very friendship that I have found in you; and so I require you to take me."

"If ever I did anything to your liking, I am glad," Henry replied; "and as touching the pain (trouble) to come hither to see you, I assure you it is my great comfort; yea, and I would have come farther to visit you."

The Kings and their trains then set forward, and approached Boulogne. On the hill overlooking the town was a band of five hundred knights, commanded by the French King's three sons; the Dauphin, the Duke of Orleans, and the Duke of Angoulême, who were attended by the Admiral of France and three Cardinals.

The three Princes having greeted Henry, their father Francis thus addressed them: "My children, I am your sire, but to this Prince you are as much bound as to me your natural father, for he redeemed me and you from captivity, whereof on my blessing I charge you to be to him loving always."

Henry was then escorted to the quarters appointed to him at the abbey, and I cannot do better than describe them in the chronicler's own words:

"The outer chamber was hanged with fair arras, and another chamber was hanged with green velvet, embroidered with vignettes of gold, and fret with flowers of silver and

small twigs of wreathen work. In the middle of every pane or piece was a fable of Ovid in 'Metamorphoses,' embroidered, and a cloth of estate of the same work, valunced with frets, knotted, and tassaled with Venice gold and silver, and in this chamber was hanged a great branch of silver percill gilt (candelabra) to bear lights. Then there was an inner chamber hanged with rich cloth of gold, and the roof adorned with tissue of the same. The fourth chamber was with velvet and hatchment of arms and devices of needlework cunningly wrought. Every man was appointed to his lodging according to his degree, and great cheer was made to all the Englishmen; the poulteries, larders, spiceries, and cellars of wine were all open, and likewise hay and litter, and all other things ask and have; and no man durst take any money, for the French King paid for all."

This was surely a royal welcome; but the hospitality of Francis did not even stop here. He caused two gowns to be made of white velvet pricked with gold damask, with capes and slashes of whipped gold, which he sent to his guest, praying Henry to choose one, and to wear it for his sake.

On the night after Henry's arrival, he supped with Francis in a chamber hung with rich silken arras. Two cloths of estate were set up, one embroidered with the image of an old man and a woman with a naked child in her arms, "and the woman gave the old man suck from her breast, and above was written in French, 'Better it is children wantonly to weep than old men for need to perish.'" On the other cloth was embroidered a picture

of the sun going down, "and a beast thereon, the head covered with a helm, and a coronel of a duke's estate; the beast's body was all in pearl, and the cloth was crimson satin."

The Cathedral of Boulogne, where solemn Mass was daily celebrated, was a dream of ecclesiastical splendour. During all this season of festivity the French King and his court were "fresh," and his guard apparelled in "frocks" of blue, crimson, and yellow velvet.

On May 25, the Kings, with a train of twelve hundred noblemen, left Boulogne for Calais, where they were met by the Duke of Richmond, the natural son of Henry VIII., a goodly young Prince full of favour and beauty, who saluted the French King respectfully.

"When they entered the mille-gate," Hall writes, "all the soldiers in the town stood on the one side, apparelled in red and blue, and on the other side of the street stood all the serving-men of England in French tawney with their lords and masters' devices embroidered, and every man a scarlet cap and a white feather, which made a goodly show." Nearly ten thousand persons of various ranks lodged that night in Calais, and, continues the quaint historian, "if the French King made good cheer, I assure you he and his train were requited at Calais, for the plenty of wild fowl, venison, and fish, and all other things which were, it was a marvel to see, for the King's officers of England had made preparation in every place, so that the Frenchmen were served with such a multitude of divers fishes this Friday and Saturday

that the masters of the French King's household much wondered at the provision.

"The King of England brought the French King to his lodging, to the Staple Inn, where his chamber was hanged with rich verdure as hath not been seen; the ground of it was gold and damask, and all over the taffs and flowers were of satin, silk, and silver, so curiously wrought that they seemed to grow. . . . . The second chamber was all of tissue, with a cloth of estate of needlework, set with great roses of large pearl. The third was hanged with velvet, upon velvet pearled green and crimson, and embroidered over with branches of flowers of gold bullion, and garnished with arms and beasts of the same gold set with pearl and stone." By this it is evident that Henry had a shrewd notion of the kind of reception Francis would accord him, and determined not to be behindhand in splendour and welcome.

Tournaments of the greatest magnificence were held, but the following sounds more like a fable, or some dream of kingly power and knightly pride:

"When the Kings were thus in Calais, they rode every day to St. Marie Church, where were set two traverses (throne-like stalls), the one for the French King, which was crimson velvet replenished with great roses of massy bullion of fine gold, and the seed of the said roses were great orient pearl, and about every rose was a wreath all of pearl and stone, which caused the Frenchmen to wonder much. The other traverse of blue velvet and cloth of tissue raised with flowers of silver

paned. All the blue velvet was embroidered with knots and subtle draughts of leaves and branches, that few men could judge the cunning of the workmanship.

"The Sunday night the French King supped with the King of England in a chamber hanged with tissue raised with silver, paned with cloth of silver raised with gold, and the seams of the same were covered with broad wreaths of goldsmith's work, full of stone and pearl. In this chamber was a cupboard seven stages high, all of plate of gold, and no gilt plate. Beside that there hung in the said chamber ten branches of silver and gilt, and ten branches all white silver, every branch hanging by a long chain of the same suit, bearing five lights of wax. To all the riches of the cloths of estate, the basins and other vessels which was then occupied, I assure you my wit is insufficient, for there was nothing occupied (used) that night but all of gold.

"The French King was served three courses, and his meat was dressed after the French fashion; and the English King had like courses after the English fashion. *The first course of every King was forty dishes, the second sixty, the third seventy, which were costly and pleasant.*" Kings in those days must have been blessed with excellent appetites.

"After supper came in the Marchioness of Pembroke, with seven ladies, in masking apparel of strange fashion, made of cloth of gold, compassed with crimson tinsel satin, covered with cloth of silver lying loose and knit with laces of gold. The Lady Marchioness took the French King, and the Countess of Derby took the King of Navarre, and every lady took a lord. And in the dancing the King

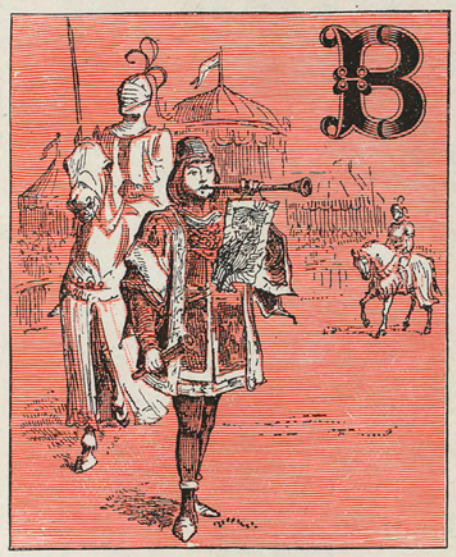
of England took away the ladies' visors, so that there the ladies' beauty were shewed." While this was going on, the Duke of Norfolk entertained the nobles of France at Calais Castle "with many goodly sports and pastimes."

On the Tuesday following, Henry and Francis returned to Sandingfield, and, after more feasting, entered upon French ground, where "they took hands, and with princely countenance, loving behaviour, and hearty words, each embraced the other, and so departed."

Surely no better name for this kingly meeting and parting could have been given than "The Field of the Cloth of Gold."



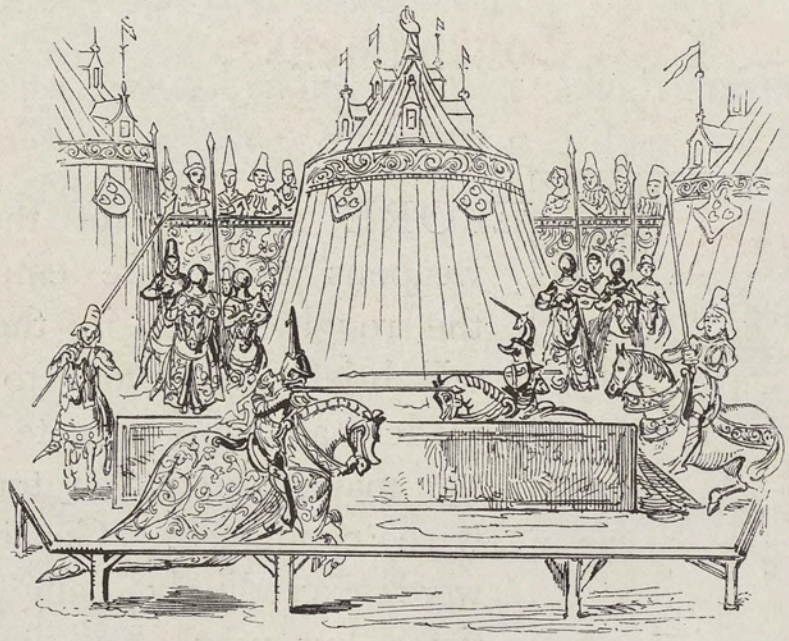
Tournaments.



BEFORE speaking of the various weapons that were employed in the rough games in the lists, I will briefly endeavour to give the reader an approximate idea of the manner in which tournaments were conducted. Generally they were exceedingly dangerous pastimes, but very often the "game" was in earnest, with war weapons, in fact a duel, resulting in the death or disablement of one or both of the combatants. This martial sport, in which, as a rule, only the better class took part, was introduced into England early in the twelfth century. Henry II. prohibited tournaments, but his warlike son renewed them. Edward III. held tournaments extending over seven days at Smithfield, in honour of the Princess Eleanor, who married Edmund Duke of York, fourth son of the King. A grand procession passed

through the City of London to the lists, ladies of high degree riding by the side of their champion knights. Richard II. also held a tournament at Smithfield; and in May, 1520, Henry VIII. gave a grand display in honour of the Field of the Cloth of Gold (fully dealt with in the "Anecdotes of Chivalry").

In the year 1398, a quarrel arose between Henry Bolingbroke, Duke of Hereford, John of Gaunt's only son,



Tournament—Knights Mounted
(From a Harleian MS.).

and the Duke of Norfolk. It appears that the Duke of Norfolk had spoken of King Richard II. as having instigated the murder of Gloucester, and that the Duke of Hereford, indignant at the charge, took it as a personal offence. "The Kinge demanded of them bothe if they wold agree between themselves, w'ch they bothe refused; and then he granted them the battell, and assigned them ye place at Coventree citye, in ye monthe of Auguste

next ensueinge. . . . At ye daye appoynted, ye two valiaunt Dukes came to Coventree, accompaigned with ye nobles and gentyles of their linages. . . . At ye daye of combat and fyghte, ye Duke of Aumarle, that daye High Marshall, entred into ye list with a great compaigne of men apparailed in silk sendall, embroudered with silver both richly and curiouslye, every man having a tipped staffe to keep ye field in order." The event must have been postponed, as the combatants did not meet until Sept. 16, 1398.

"About ye time of prime, came to ye barriers of ye list, ye Duke of Hereforde, armed at all points, mounted upon a whyte courser, backed with blewe and green velute* embroudered sompteouslye w'th swannes and anteloppes of goldsmitthe's woorke. Ye Constable and Marshall came to ye barriers, demandinge of him what he was. Who answered, 'I am Henrye Duke of Hereforde, w'ch am come hither to do my devoyre against Thomas Mowbraye, Duke of Northefolke, as a traitor untrewe to God, the King, his realme, and me.' Then incontinente he sware upon the Holy Evangeliste that his quarrel was juste and trewe. Then he put up his sworde, w'ch he had held naked in his hand, and put down his visor, and made a crosse on his forehead, and w'th spear in his hande entred ye list, and descended from his horse, and sette him down in a chaire of green velute, w'ch was set in a traves of green and blewe velute, and there reposed himselfe, expectinge ye coming of his adversarye."

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* *Velvet.*

A fanfare of trumpets heralded the approach of the Duke of Norfolk, who "hovered on horseback at ye entrye of ye list, his horse being barbed with crimson velute embroudered with lyons of sylver and mawlberry trees. And when he had made his othe before the Constable and Marshall that his quarrel was juste and trewe, he entred ye list, sayinge, 'God ayde him yt hath ye right!' and then he descended from his horse and sette down in ye chaire, w'ch was crimson velute, curtened aboute with whyte and red damaske. The Lord Marshall vewed theyre speares to see yt they were of equall length, and then the herald proclaimed that ye travesses and charges of ye champions should be removed, commandinge them in ye King's name to mount on horseback, and to addresse themselves to ye battell.

"Ye Duke of Hereforde was quicklye horsed, and closed his visor, and caste his speare into ye reste, and sette forwarde towarde his enemy. Ye Duke of Northefolke was not so fully set forwarde when ye Kinge cast down his warder, and the heraulds cried, 'Ho! ho!' Ye Kinge then caused theyre speares to be taken from them, and commanded them to repayre unto theyre chaires, where they remained two long houres, while ye King and his counsaile* consulted what way was best to be taken in so weighty a cause."

History supplies details of the conclusion of the "battell," which must have astonished, disgusted, and dissatisfied both noblemen. King Richard forbade them to engage in mortal strife, and sentenced them to

* *Most of the nobles, and the entire Parliament, had assembled to see the fight.*

banishment—the Duke of Hereford for ten years, and the Duke of Norfolk for life.

As stated above, the hastilude repeatedly became a deadly combat instead of mere violent pastime. In an encounter between Edward I. and the Count of Châlons, in 1274, many being engaged on each side, the result was so serious, that the event received the title of "La petite Bataille de Châlons." In 1253, the Earl of Gloucester and another knight, whilst abroad, in a tournament during a marriage festivity, were so much hurt by their antagonists, that they are said to have required incessant fomentations and baths to ensure their recovery.



READERS interested in the hastiludes of early times will do well to consult the "Roll of Purchases made for the Tournament of Windsor Park," dated July 9, in the sixth year of Edward I. (1278); it is preserved in the Tower of London, and its contents are printed in Vol. XVII. of the "Archæologia." The games were of the sort called "jousts of peace." This most interesting roll furnishes a full account of the armour for the thirty-eight knights engaged in the combat, and the prices of the various defences. The reader must, of course, bear well in mind the difference in actual value of the money in those times and at the present day. The helms are described as being formed of leather, gilded and silvered, while the swords were made of whalebone and parchment, the blade being silvered, and the hilt gilded. Froissart

supplies most instructive accounts of these pastimes, as also does Chaucer in the "Knighte's Tale."

On the costumes and armour worn in jousting in later periods, a most valuable authority exists in the "Tournament Roll" of King Henry VIII., preserved in the Heralds' College. It furnishes accounts, not only of the ladies' costumes, but also of the barrier, the arras, the cloth-of-gold hangings, and the dresses of the master of the armoury, serjeants-at-arms, trumpeters, heralds, &c. The figures, each about 7in. or 8in. high, are coloured, gilded, and silvered, affording throughout excellent testimony in all matters concerning the hastiludes of this reign.



TOURNAMENTS continued to occur in France until June, 1559, when Henry II. lost an eye in a tilt with the Comte de Montgomerie: this causing the Monarch's death, the sport was prohibited. A very similar occurrence is mentioned by Hall in an account of the "Great Jeopardy of Death," into which Henry VIII. fell, on the essaying of a new harness of his own contrivance in the year 1524. It was whilst tilting with the Duke of Suffolk. The King had neglected to close and fasten the visor of his headpiece, but in spite of receiving his adversary's blow with the spear (which was splintered) full on the helmet, escaped without positive injury.

Brantome tells a quaint story of a fight between two distinguished personages in the reign of Henry II., who

had forbidden tournaments in consequence of the death of his favourite, De la Chasteneraye. A feud had arisen between Baron de Guerre and Seigneur de Faudilles, who applied for leave to appear in the lists, and were promptly refused. Not to be denied, they travelled with their trains to Sedan, which was then ruled by De Boullion. Preparations on an extensive scale were made, and, all being ready, the combatants dashed at each other. The Seigneur de Faudilles ran his sword through the thigh of the Baron de Guerre, inflicting a severe wound. Both then dismounted, and, throwing away their weapons, closed after the manner of wrestlers, "the Baron being very expert in the exercise, which had been taught him by a priest of Brittainy, a chaplain of Cardinal de Lennicourt." Both parties appear to have belaboured each other in a furious, and certainly very unknightly, fashion, the Baron becoming weaker every moment from loss of blood. Suddenly, a gaily-ornamented stand, filled with a vast throng of ladies and gentlemen, gave way and fell with a tremendous crash. The greatest confusion prevailed, the bystanders being at a loss to know whom to assist, the terrified ladies or the combatants, who, seemingly ignorant or heedless of what had happened, still lay fighting upon the ground. "While the relations and friends of the Baron, perceiving that he was becoming more enfeebled, roared out, 'Throw sand in his eyes and mouth!' Which advice they dared not have given but for the interruption of the fall of the scaffolding, for the bystanders were not allowed to speak or move." Brantome declares that Baron de Guerre followed this advice, which was hailed with loud shouts of disapproval. De Boullion then interfered, and the scene,

one of the few that disgrace the annals of chivalry, came to an end.

In the time of Edward I. (1272-1307), it is recorded that tournaments were harmless affairs, no spears being used, and the attack being made with mock swords constructed of balon (whale-bone). Two crests (one for the horse), a helmet of leather, and a sword and wooden shield, were therefore accounted sufficient for the mimic fray. We find that Stephen, the joiner, was paid fivepence for each wooden shield; Peter, the furbisher, sevenpence each for thirty-eight swords of "balon" covered with parchment, twenty-five shillings for silvering the same so as to make them look like the real article, and three shillings and sixpence for gilding the pommels and hilts with leaf of pure gold; Ralph de la Hay received twelve shillings for gilding with pure gold twelve helmets for knights of noble degree, and payment at the rate of eightpence each for silvering the remainder; Milo, the currier, supplied thirty-eight head-pieces for the horses at two shillings each, and thirty-eight pairs of ailettes at eightpence the pair; Richard Paternoster provided eight hundred little bells (attached to the harness of the horses), sixteen skins for making bridles, half a horse's skin for cruppers, twelve dozen silken cords for tying on the ailettes, seventy-six calf-skins for making the crests, &c.

Rules and orders concerning how tournaments should be conducted were drawn up and published under the title of "The Statuta Armorum," which we present in a translation from the original French.

Incipiunt Statuta Armorum.*



AT the request of the earls and barons and of the chivalry of England, it is ordained and by our Lord the King commanded, that from henceforth none be so bold, neither earl, baron, nor other knight, who shall go to the tournament, as to have more than three squires in arms to serve him at the tournament, and that every squire do bear a cap of the arms of his lord whom he shall serve that day for an ensign.

"And no knight or squire serving at a tournament shall have a sword pointed, nor a dagger pointed, nor staff, nor mace, but only a broad-sword for tourneying. And all the 'baneors' who bear banners shall be armed with mustiliers, and cuisses, and shoulder-plates, and a bascinet, without more.

"And if it happen that any earl, or baron, or any other knight go against this statute, such knight by assent or command of Lord Sir Edward, son of the King,† and Sir Edmund, brother of the King, and Sir William de Valence, and Sir Gilbert de Clare, and the Count of Nichole (Earl of Lincoln), who shall be found to have forfeited in any point contrary to this statute, shall incur this penalty—that he shall lose horse and

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* "*Here begin the Statutes of Arms.*"

† *Edward I.*

arms, and abide in prison at the pleasure of our Lord Sir Edward, the King's son, and Sir Edmund, his brother, and the others.

"And the squire who shall be found offending against the statute here devised, in any point, shall lose horse and harness, and be imprisoned three years. And if any man shall cast a knight to the ground, except they who are armed for the lord's service, the knight shall have his horse, and the offenders shall be punished as the squires aforesaid.

"And no son of a great lord, that is to say, of an earl or baron, shall have other armour than mustiliers, and cuisses, and shoulder-plates, and a bascinet, without more; and he shall not bear a dagger, nor sword pointed, nor mace, but only a broad-sword. And if anyone be found who, in either of these points, shall offend against this statute, he shall lose his horse whereon he is mounted that day, and be imprisoned for one year.

"And they who shall come to see the tournament shall not be armed with any manner of armour; and shall bear no sword, nor dagger, nor mace, nor sling, upon such forfeiture as in the case of squires aforesaid. And no groom or footman shall bear sword, nor staff, nor sling; and if they be found offending they shall be imprisoned seven years.

"And if any great lord or other keep a table, none shall bring thither any squire but those who are wont to eat in their lord's presence.

"And no king-at-arms or minstrels shall bear secret arms, nor any other besides their swords without points.

"And the kings-at-arms shall have their mantles of arms, without more."



THERE is to be seen in the British Museum an illuminated MS., written in the style of a romance, entitled "St. Geaal," in which is a representation of how the chief barons entered the lists previous to the commencement of a tournament. The king-at-arms is standing in their midst, with his arms extended, holding in his hand the banner of a knight and the guidon of another. In advance of him are two knights in armour, their horses being fully caparisoned; they are not as yet armed, but are raising their open hands aloft as if vowing to Heaven that they have no chain to protect them, and are not desirous of making use of any unlawful means to secure the victory.

Much light is thrown on tournaments and the armour used at this period (Edward I.) by the quaint romance of "Arthur of Lytel Brytayne." Some of the passages may be found interesting: we quote them as written in the old style. In the fight, which was a serious affair, and a wager of battle between Gouenar and Sir Aunsel, the author states:

"They drew apart fro other, and dressed their speres to the resties, and dashed their spurres to the horses

sydes, and met togeder so rudely that they pusshed theyr speres to theyr listes like hardyr knightes, and full of great valure. How be it Syr Aunsell's valure was not to be compared with Gouenar; for Gouenar had been a man greatly to be redoubted. And after the breking of theyre speres they past by, and in the retarnings they set theyre handes to theyre swerdes. And Syr Aunsell stroke agayne Gouenar on the helme, and brake with the stroke many barres thereof. Then Gouenar florysshed agayne his swearde, and stroke Syr Aunsell on the heyghte of his helme, and cut it to the harde circle of stele, and the stroke glanced downe to the shelde so rudely, that he claure it to the middles. And with the same stroke that swerde did light on the horse, wherwyth the horse was sore wounded, that he fell downe to the erthe. And whan Syr Aunsell felte his horse fallen under hym he leaped on his feete with his swerde in his hande, wherfore he was of some greatly praysed, and some did greatly prayse the stroke of Gouenar. And when Gouenar saw him on the erthe he thought he wolde not renne with his horse, he being on fote. Therfore he dyd alyghte downe on fote, and putt his shelde before hym, and went seyknge his enemy, and gave him such a stroke, and wounded him to the harde bones."

It appears that the spectators, seeing this, shouted that Gouenar was the victor. Sir Aunsell derided the idea, and the battle was resumed with renewed vigour; but Gouenar proved more than his match, and with another stroke severed his sword-arm with an upward sweep under the armpit. "And then Gouenar lept to hym to have

stryken of his head, but he cried: 'For God's sake, mercy!'"

King Edward III. often sat in judgment as arbitrator in personal disputes. In September, 1350, Sir John de Vesconti accused Sir Thomas de la Marche of high treason. Sir Thomas boldly took up the gauntlet, and on October 14 of the same year the combatants met at Westminster. The King, the Prince of Wales, and the whole court were spectators of the remarkable scene. At the sound of a trumpet the opponents tilted at each other, each breaking his spear, but neither losing his seat in the saddle. They alighted and resumed the combat on foot, and, coming into close quarters, wrestled for the victory, and rolled upon the ground. The King at this threw down his warder, and this somewhat undignified battle came to an end.



IN the ninth year of the reign of Richard II., a celebrated tournament took place at Smithfield. The lords and knights left the Tower "sixty coursers apparelled for the justs, and upon every one an esquire of honour riding a soft pace. Then came forth sixty ladies of honour mounted upon palfreys, riding on the one side, richly apparelled, and every lady led a knight with a chain of gold.* These knights were of the King's part, and had their armour embellished with white harts, and crowns

* *Staine.*

of gold about the hart's neck. And so they came riding through the streets of London to Smithfield, with a great number of trumpets and other instruments before them. The King and Queen, who were lodged in the Bishop's palace of London, were come from thence with many great estates, and placed in the chamber to see the justs. The ladies that led the knights were taken down from their palfreys, and went up to chambers prepared for them. Then alighted the esquires of honour from their coursers, and the knights in good order mounted upon them. And after the helmets were set on their heads, and being ready at all points, proclamation was made by the heralds. The justs began, and many commendable courses were run, to the great pleasure of the beholders. These justs continued many dayes with great feasting."

Chaucer, who witnessed many tournaments in the reign of Henry IV. (1399-1413), thus describes the scene:

There mayst thou see devising of harneis
So uncouth,[1] *and so riche and wrought so mele,*
Of goldsmithry, of braudery,[2] *and of stele;*
The sheldes brighte, testerers, and trappures;
Gold-hewin helmes,[3] *hauberkes, cate amures,*
Lords in paramentes,[4] *on his courses,*
Knights of retinue, and eke squires;
Rayinge of sperys,[5] *and helmes bakeling,*
Gigginge[6] *with lainers*[7] *lancing*
Ther as nede is, they weren nothing idel;
The fomy stedes an the golden bridel
Gnawing and fast, the armurers also
With file and hammer pricking to and fro;
Knavys[8] *on fote and communes many on,*
With short staves thicke as they may gon;
Pipes, trompes, nakeres,[9] *and clariounes,*
That in the bataile blowen blody sounes.

(1) *Uncommon.* (2) *Embroidery.* (3) *Ornamented with solid gold.* (4) *Robes of state.* (5) *Arranging of spears.* (6) *Fastening.* (7) *Straps for the Arms.* (8) *Servants.* (9) *Drums.*

The Earl of Warwick (the "unknown champion") first saw light in January, 1381. After winning his spurs at Shrewsbury for Henry IV., he repaired to the Holy Land, and subsequently to the North of Europe, through Westphalia to Prussia, Poland, and Russia. In all places he distinguished himself by deeds of arms at tournaments and in warfare. On one occasion he was challenged by a duke, whom he slew at the point of a lance.



Fifteenth-Century Tournament, in which Thirty Combatants on Foot were engaged on each Side.

(from a Harleian MS.).

At Calais the earl "cast in his mind to do some new point in chivalry, whereupon he let paint three pavises, and in every pavise a lady. The first, harping at the end of a bedstead, with a grate of gold on her left sleeve, and her knight, called the Green Knight, with a black quarter; he should be ready to just (tilt) with any knight in France twelve courses, and two shields should be provided; and that knight's letter was sealed with his arms—the field, silver. The second pavise had

a lady sitting at a covered board, working pearles, and on her sleeve was attached a glove of plate, and her knight was called Chevalier Vert, and his letter was sealed with the arms—the field, silver, and two bars of gules—and he must just fifteen courses, and there should be two saddles of choyes. The third pavise, a lady sitting in a garden, making a chaplet, and on her sleeve a poleyn with a rivet. Her knight was called Chevalier Attendant, and he and his fellow must run and course with sharp spears and without shields. This letter was sealed with gold and gules quarterly—border of vert.

"These letters were sent to the King and Court of France, and among others three French knights received them, and granted their fellows to meet at the day and places assigned. These three knights assembled on Twelfth Day, in a lawn called the Park of Guynes. The earl came into the field, his face covered, a bush of ostrich-feathers on his head, his horse trapped with one of the arms of his ancestors; and at the third course he cast to the ground at his spear-point, behind the horse's tail, the knight called the Chevalier Rouge.

"The earl then, with closed vizor, returned unknown to his pavillion, and forthwith sent to the said knight a fair courser. The second day he went to the field, his vizor close, a chaplet on his basnet, and a tuft of ostrich-feathers aloft, his horse trapped with his arms of silver and two bars of gules. Then met with him a blanc knight, and they ran together, and the earl smote his vizor thrice, and brake his harness. So, with the victory

and himself unknown, he rode to his pavillion again, and sent to this blanc knight, Sir Hugh Lawney, a fair courser.

"Next day, he came with face open, his basnet as the day before, save the chaplet was rich of pearls and precious stones, and he said that, like as he had in his own person performed the two days before, so would the third.

"Then came he to the chevalier (now Sir Callard Fynes), and every stroke he bare him backward to his horse's back. And then the Frenchman said that he was bound to the saddle, whereupon he alighted from his horse, and forthwith stepped into his saddle again, and so with worship he rode to his pavillion, and sent Sir Callard a good courser, and feasted all the people, giving the said knight great reward, and rode to Calais with great worship."



THE last tournament of any note after the fashion of olden times was held at Eglintoun Castle, on Aug. 29, 1839, and during the following week, when Charles Louis Napoleon (afterwards Napoleon III.) and many other distinguished personages represented knights. Lady Seymour was elected "Queen of Beauty." She afterwards became the Duchess of Somerset, and lived until Dec. 14, 1884.

Ancient Arms and Armour used in War and in Tournaments.



PROPENSITY to fight has always been a strong characteristic of most races of man: the earliest records of all countries prove this, and relics, in the form of pre-historic flint weapons, &c., preserved in museums, show how turbulent and warlike was the state of affairs even in the earliest ages. And at the present time it is found, when any previously unknown tribes are discovered by an explorer, that they have their weapons of offence and also apparatus for protection against enemies. Careful observation of the war implements and defensive material of some of these races will be found of great use to the student of armour and arms of the mediæval and later periods. It will often help him to form an opinion on and understand things represented in MSS., early carvings, &c., as the arts, so far as sculpture and painting were concerned, were in the Middle Ages often

at so low an ebb that it is extremely difficult to say with any degree of certainty what were the materials or the nature of the defences intended to be represented.

In the accompanying illustration are shown a few specimens of the modes of delineating defensive garments, coats of mail, &c., but, unfortunately, no armour of these early periods has been preserved. There are a few odd pieces of chain-mail of the thirteenth and fourteenth centuries still in existence, and these are very highly prized by their fortunate owners.

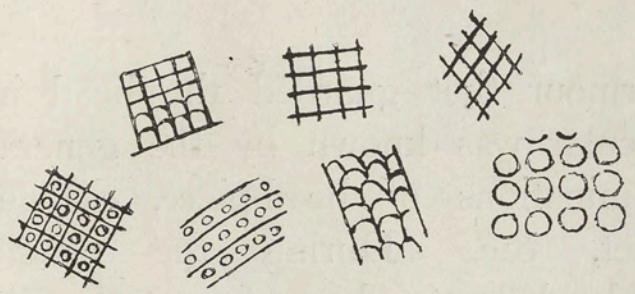


Fig. 1.

The subject of banded mail, portrayed so frequently in effigies, MSS., ivory carvings, &c., is one that is still in dispute among the authorities on early armour. I give an illustration of banded mail (Fig. 2), from an effigy of a knight of the De Sulney family. The reader will also in this case perceive the impossibility of stating exactly what kind of armour it was: it certainly was not ordinary chain-mail.

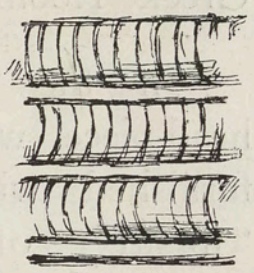
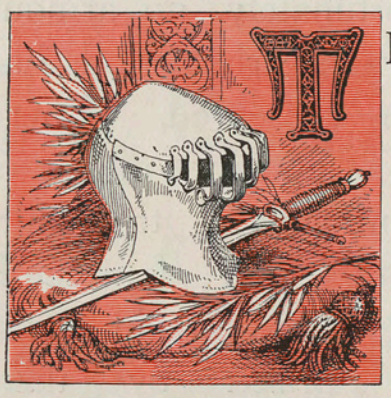


Fig. 2.

This problematical subject might be pursued very much further; but I shall now proceed to deal with the matter named in the heading, viz., the war and tourney harness, which has gradually developed from the rude weapons and defences of many previous centuries. It will,

however, be well to remind the reader that all defensive armour was of gradual growth, and that each piece, more or less, had its origin in the necessities of the time at which it was worn.

The Helmet.



THE armour that guarded the head in particular was known by the general denominations of head-piece, casque, helmet, &c. During the classic period, helmets had frequently an almost complete covering for the visage, somewhat resembling the visor of the bascinet (Fig. 3) and armet (Fig. 4) of the Middle Ages. Two existing examples of gladiators' casques prove this, as does also a miniature bronze one of precisely the same type, preserved in the Greek Room, British Museum.

In the tenth, eleventh, and twelfth centuries, the head-piece was generally somewhat egg-shaped, and was furnished with a fixed "nasal" of varying breadth, which, with a quilted or gamboised hood, or one of mail, well protected the face, leaving little exposed except the eyes. During the thirteenth and the beginning of the fourteenth century, there was a fashion of guarding the visage

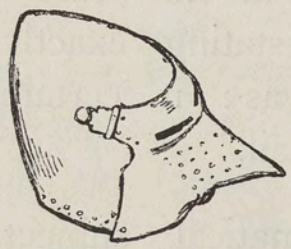


Fig. 3. Bascinet.



Fig. 4. Armet.

by means of a plate shaped somewhat to the nose, and attached to the piece of mail covering the mouth, the mail being actually a part of the *coiffe de maille*. This plate and the mail mouth-guard, when not actually in use, hung down towards the breast (see Fig. 5); but when in use, it was drawn up and attached to a staple or locket on the front of the bascinet, to guard the face. This fashion was peculiar to Germany, Austria, &c., but does not seem to have been adopted in England. The large heaume (a later specimen of which is in my collection) was repeatedly worn both in war and at the joust; but the bascinet, which I now proceed to describe, was the head-piece most generally in use.



Fig. 5.

The Bascinet.

BASCINETS were light helmets, and were so called from their occasional resemblance to a basin. They were generally worn without visors, though, from quotations cited by Du Lange, they appear sometimes to have been so furnished, and representations of bascinets with face-guards or visors are frequently to be met with, both on effigies and in MSS., as well as on baronial and royal seals to charters, &c. (see Figs. 6 and 7). Fauchet supposes

them to have been a lighter sort of helmet, that did not cover the face, and says that the knights often exchanged their helmets for bascinets when much fatigued, and wishing to ease and refresh themselves, at a time when they could not with propriety go quite unarmed.

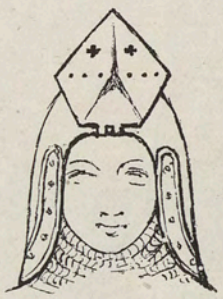


Fig. 6.

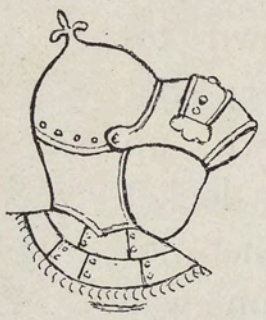


Fig. 7.

Bascinets were worn by most of the English infantry in the reigns of Edward II., Edward III., and Richard II., as evidenced by the Rolls of Parliament and other public records.

It was during the reign of Edward II. that the fashion of attaching the throat-guard of chain-mail to the rim of the bascinet was first adopted. This mode was prevalent throughout the following reign, and the portion of armour was called a "camail."



Fig. 8.



Fig. 9.



Fig. 10.

Fig. 8 shows the mode of fastening the camail to the bascinet by a lace or thong passing through the staples. Very many examples of this may be seen on effigies, carvings, &c. I give, as well, two drawings of the bascinet simple (Figs. 9 and 10) worn with the large

throat-guard of mail, in the precise fashion in vogue throughout the reign of Edward III.

Examples of bascinets of the time of Richard II. are preserved in various collections—the Tower, Musée d'Artillerie, Turin, &c. Figs. 11 to 13 are illustrations of some of them. These beaked bascinets, of the fourteenth and the beginning of the fifteenth century, are of great variety, their value being very considerable. A truly remarkable one is preserved at Venice; it is extremely large, and the throat-guard is formed of plate. With such, however, as are illustrated in Figs. 11 to 13, the guard was of chain-mail (the camail). My armoury includes an interesting example, of which I give an illustration (Fig. 14). The specimen consists of an ordinary armet of a much later period, at which time the visor of an early bascinet was used as a face-guard for it, the visor being to a certain extent re-fashioned to suit the later skull and jaw part. No better authority on the knightly and military equipment of this period (*temp.* Richard II., and thereabout) could be found than the figure called St. George and the Dragon, existing at Dijon, the

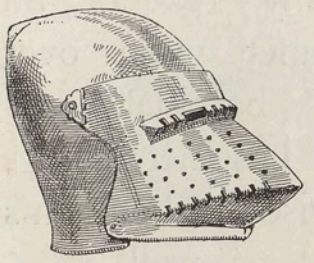


Fig. 11.

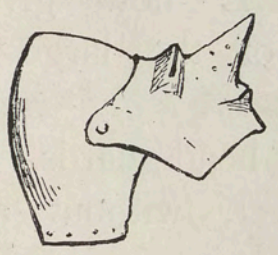


Fig. 12.

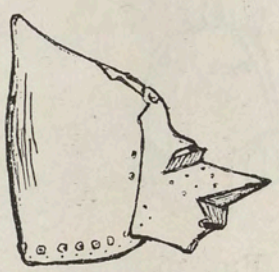


Fig. 13.

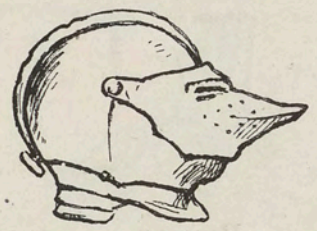


Fig. 14.

visored, beaked bascinet, camail, knightly belt, &c., being all perfectly represented.

The War- and Tilting-Heaume.

I SHALL now give my readers an idea of the large helmet worn over the *coiffe de maille*, bascinet, and other head-guards, the bascinet being, however, without a visor when this large heaume was used as well.

Heaumes were used both in warfare and for jousting pastimes, many representations of which are to be found on the carved ivory caskets, &c., of the thirteenth and fourteenth centuries.



Fig. 15.



Fig. 16.

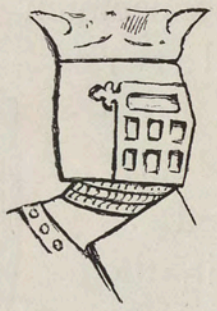


Fig. 17.

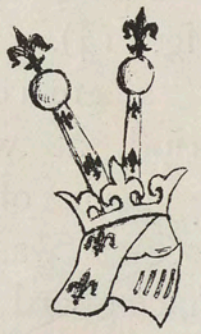


Fig. 18.

Crested Tilting-Heaumes of the Twelfth, Thirteenth, and Fourteenth Centuries.

The large heaume (Figs. 19 to 24) apparently first came into use at the close of the twelfth century, and it was worn throughout the thirteenth and fourteenth.

A very fine example of this last period is that of Edward the Black Prince, placed over his tomb in Canterbury Cathedral. My collection contains also a specimen which must be of about the same epoch. These



Fig. 19.

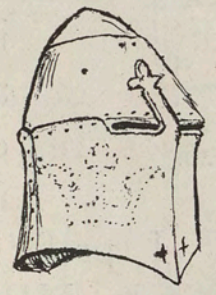


Fig. 20.

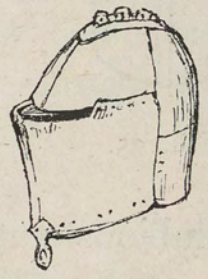


Fig. 21.

large head-defences, of various forms, were more or less used for some centuries afterwards, but towards the last merely for warlike games, the tourney, &c. For this purpose they continued in vogue until the time of the German Emperor, Maximilian (*vide* the woodcuts of Hans Burgkmaier). In England, their last appearance was during

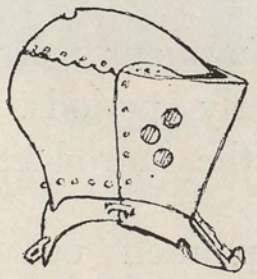


Fig. 22.

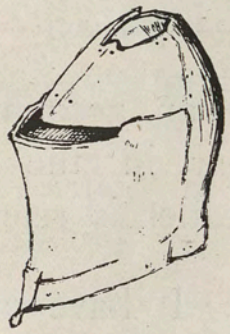


Fig. 23.

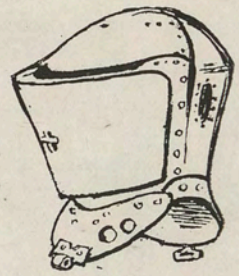


Fig. 24.

the reign of Henry VIII., after which time the armet, or close helmet, which was then perfected, was the usual head-piece for war and also for jousting, extra defences being, however, added when needed.

It is doubtful whether any actual heaume of date previous to the fourteenth century is now in existence. There are several heaumes, so called, preserved in various museums both in England and abroad, and also in private collections, but they are nearly all of more or less dubious authenticity. I prefer to take my illustrations from royal and baronial seals, MSS., and other authorities that are thoroughly to be depended upon. Subjoined are, therefore, engravings (Figs. 25 to 29) that well show the changes in the form of the large heaume worn during the eleventh and twelfth centuries.

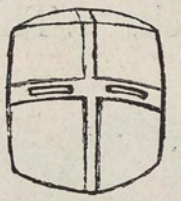


Fig. 25.

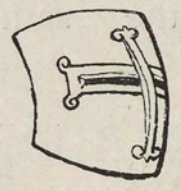


Fig. 26.

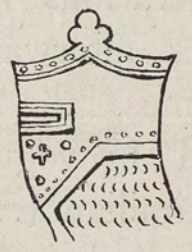


Fig. 27.

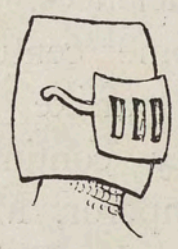


Fig. 28.

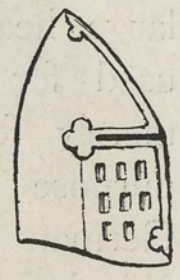


Fig. 29.



FOR an account of the armour worn in war in the very early periods, the reader is referred to the Introduction.

I have already pointed out the early origin of chain-mail, that it was known in the eleventh century, and also that scale armour of various materials was also considerably used at that period.

In the thirteenth century, chain-mail was worn as a complete equipment by the wealthier knights, its cost

being very considerable. Previous to this time the hauberk and hood (*coiffe de maille*) were united, but in the thirteenth century, judging from effigies and other relics, the hood of mail was a separate defence. In France, only persons possessed of a certain estate, called *un fief de haubert*, were permitted to wear a hauberk, which was the armour of a knight; squires might only wear a simple coat of mail, without the hood and hose.

With the hauberk and the coif were also generally worn *chaussons* (a kind of drawers), which were sometimes of chain-mail, but often of quilted stuff or leather, and frequently handsomely diapered.



T the end of the thirteenth century, the curious appendages called "ailettes" appeared. It would seem, also, from evidence, that the backplate and breastplate were invented somewhere about this time, there being an effigy in the Temple Church, London, wearing a defence of that sort: this may, however, represent a guard formed of cuir-bouilly, but there is no reason why it should not have been made of metal. It is the earliest example known.

At this time, the hands were generally encased in a sort of mitten of chain-mail, the fingers not being separated, although somewhat later they were. This covering for the hand was generally a continuance of the sleeve of the hauberk of mail. It is frequently represented in effigies, &c., as being tightened at the wrist by

a strap worn like a modern bracelet. Separate gloves of chain-mail were, however, used, as well as gauntlets (apparently) of stiff leather—the outer part of the fingers being covered with small splints or scales of iron; and at a later date, the latter were frequently employed. The early chain-mail mitten-glove usually had an opening in the palm, thereby affording a more secure grasp of a weapon, and also, when made sufficiently large, permitting the hand to be left quite free and uncovered (as in Fig. 30).

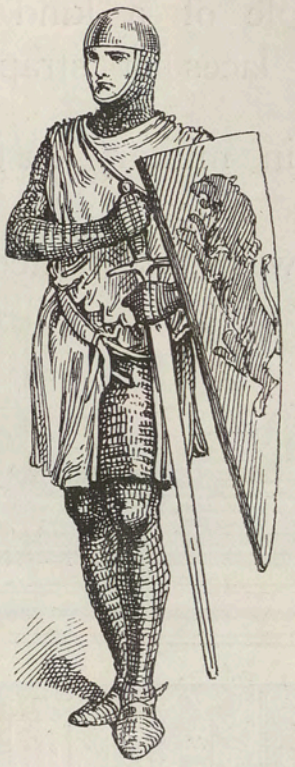


Effigies of Templars in the Temple Church.

The first pieces of defensive plate armour appeared during the thirteenth century, and on this many valuable authorities exist in the brasses in various churches, which should be carefully studied. Underneath the hauberk of chain-mail, and between it and the "gambeson" (a thick, padded garment), was worn a plate called a "plastron," but no authority shows its exact shape. As it was a concealed defence, the gambeson was often worn alone by the less wealthy classes and by those who fought on foot.

It was during the fourteenth century that plate armour superseded the chain-mail harness; the first complete suits

of plate being of the end of the reign of Edward III. The large throat-guard of chain-mail, called the "camail"



Effigy of Robert, Earl of Essex (1236).



Effigy of William Longespée, Earl of Salisbury (1226).

(Fig. 31), was still worn, and numerous representations of this exist in brasses and effigies. The tomb of Edward

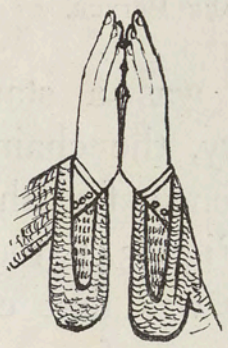


Fig. 30.

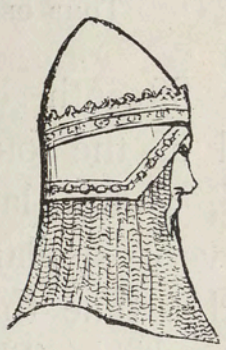
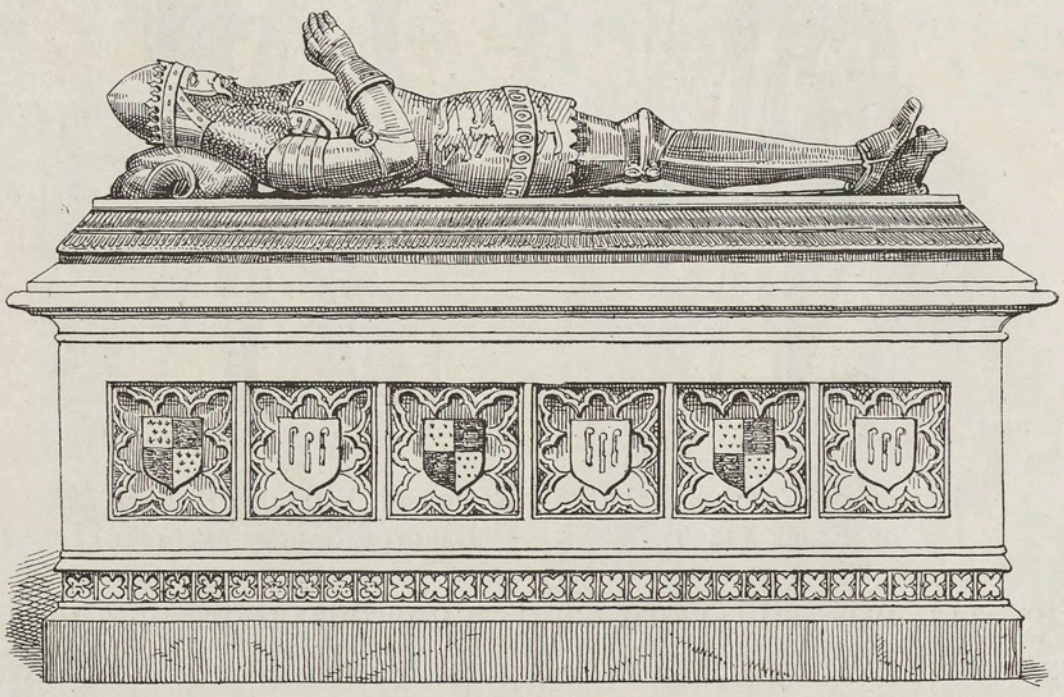


Fig. 31.

the Black Prince, at Canterbury, is a most interesting example both of this and of the complete military

equipment at the close of the reign of Edward III. The jupon worn by the Black Prince is shown at Fig. 32. Fig. 33 illustrates an early example of a kind of jupon made to fasten at the sides with laces or straps.

Great changes in armour and in military customs took place during the fourteenth century. Shortly after this time, formal enlistment for regular pay was inaugurated, so that



Tomb of Edward the Black Prince.

during the fifteenth century there was a standing army. At the end of the fourteenth century, the chain-mail camail disappeared, and a large plate defence for the neck and shoulders, very similar in form (Fig. 34), took its place. It was at that time that the warrior was first entirely cased in plate armour. This was, however, formed of various materials: pourpoint (quilted) garments and defensive clothing made of iron, brass, leather, whalebone, &c., were much in use, but brass seems to have been employed

only in portions of the knight's equipment. Parts of the plate armour were often covered with other material. In an

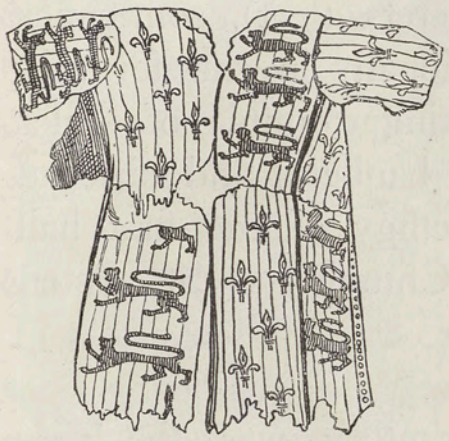


Fig. 32.—Jupon of Edward the Black Prince.



Figure on the Black Prince's Tomb, showing Front View of Armour.

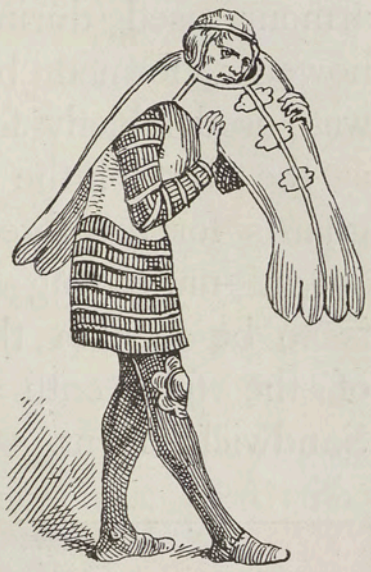


Fig. 33.—Early Example of Jupon.

inventory, dated 1322, we find "*Une peire des plates, covertes de vert velvet*"; in another, dated 1331, "*Une peire des plates couvertz de rouge samyt.*" Chaucer furnishes good authority for the knight's dress in the "Rime of Sir Thopas":

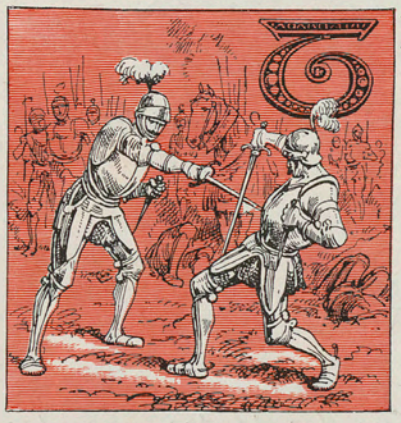


Fig. 34.

His jambeux were of quirboily,
His swerdes shethe of yvory,
His helm of latoun bright;
His sadel was of rowel boon,
His bridel as the sonne shon,
Or as the moone light.

Whalebone was at this time often used for gauntlets and for the body-armour; it was probably in the form of

scales or strips, in which latter case it would somewhat resemble the formation of the brigandine and jazerine armour used during the fifteenth century. Scale armour, however, formed but a small portion of the harness: it was used chiefly for the gorget, sollerets (feet), sometimes as the skirt of the cuirass, and occasionally in the form of guards for the fore-arm. An interesting example of scales as an underlying defence, between hauberk and surcoat, is to be seen in the remains of an effigy of the first half of the fourteenth century, in the Church of St. Peter, Sandwich, Kent.



THE fourteenth century was the very best period of mediæval art. Afterwards, the influence of ancient classic examples began to exhibit itself, not always advantageously. The hauberk of chain-mail was used as a defence underneath the plate cuirass, &c., throughout this time. Afterwards, there were many changes in the fashions and shapes of the various pieces of plate; this was especially the case with the coudières (elbow-guards), &c. My readers must study the numerous brasses in churches in order to properly understand these variations. Palettes, or, more properly speaking, gussets, were added to defend the arm-pits: these were plates of very varying shapes, but, generally speaking, they were small circles, similar to those used on later suits that are in existence. In a few brasses the right and the left gusset are of different patterns; one in Harpham Church, Yorkshire, is an example of this fashion, the right gusset being simply

circular, whilst the left one is formed somewhat like a curved, square-sided shield.

The war armour of the early and middle parts of the fifteenth century is worthy of the most earnest study. Good examples, in the way of armets, breast- and back-plates, &c., are preserved in museums and collections. Approaching the end of this century the armour reached its most graceful form; it was also most beautifully channelled, and portions of it were often edged with brass. The salade (with which I shall deal more fully further on) was generally in use at this time, and often had its edges ornamented with brass and gold binding (Fig. 35). Specimens of late fifteenth-century armour are, unfortunately, rare. In my collection are a fine channelled left shoulder-piece, two espalières (small shoulder-pieces), and two breastplates, that must closely approach this period; also two armets, illustrations of which will be found amongst the Plates. Another armet in my collection, although imperfect, is of great excellence, and has the reinforcing-piece for the forehead: this piece is most beautiful in shape, and its edges are formed in very graceful lines (Fig. 36). In this head-piece the opening is at the back.

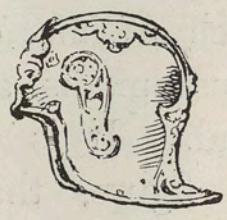


Fig. 35.

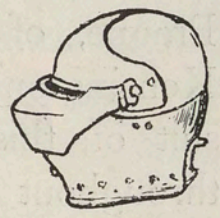


Fig. 36.

Throughout the fifteenth century, brigandine and jazerine armour was much worn, particularly as a defence for the body. It consisted of small splints and plates, of varying forms, that overlapped in different directions,

and were pierced with holes. These plates formed the interior of the defensive coat, the exterior being of velvet, samite*, and such like. Numerous small rivets held the two articles together, the heads of the rivets showing on the outside of the velvet or other covering material, which was generally red or dark green. Existing specimens are rare, and are probably mostly Italian, this defence being particularly used in that country. Some good examples of this class of armour are illustrated in Figs. 37 to 40. A figure at Prague, of which a fine cast is on view in the South Kensington Museum, is a good example of a complete suit of this kind. It is remarkable from the fact that, throughout the figure, there is no covering of velvet

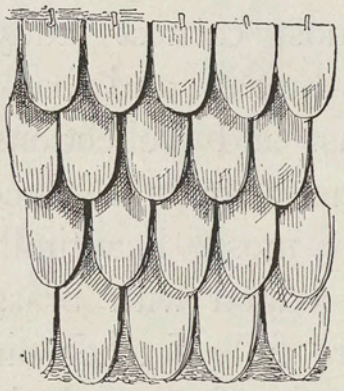


Fig. 37.

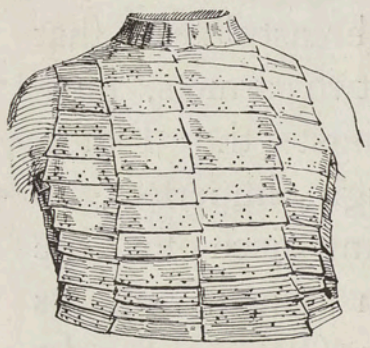


Fig. 38.

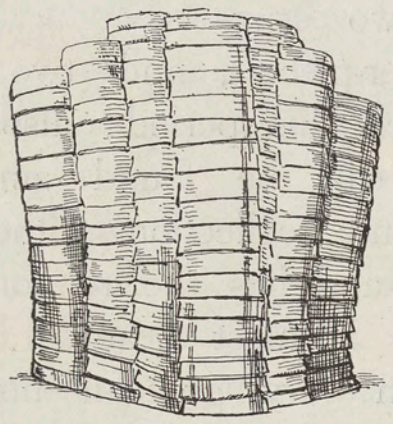


Fig. 39.

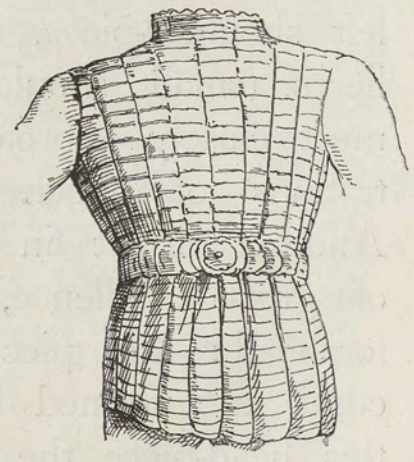


Fig. 40.

or cloth over the splints and little plates, the arrangements of which are most complicated and interesting.

* *Samite, or samyt, a kind of silk stuff, or taffeta, generally interwoven with gold.*

Two specimens of brigandine armour are to be seen in the British Museum, the exterior being of crimson velvet, with gilded rivet-heads.



F the war armour worn in the sixteenth century, specimens are to be found in considerable quantities in both public and private museums. The student will find many splendid varieties in the Plates illustrating the examples in my collection.

The ribbed and fluted armour, of which the channelled late Gothic of the fifteenth century was the precursor, is worthy of very close attention; its date is that of the reign of Maximilian of Germany.

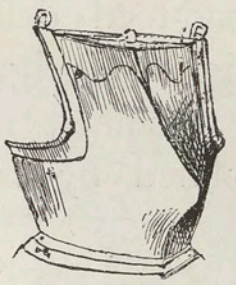


Fig. 41.

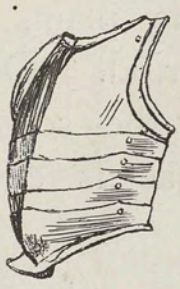


Fig. 42.

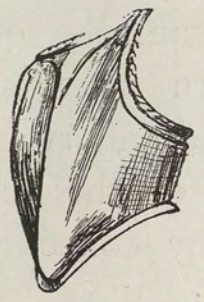


Fig. 43.

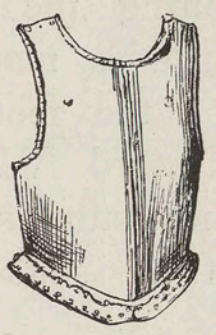


Fig. 44.

The illustrations of my collection well represent nearly all subsequent changes in the forms of the pieces: very noticeable is the diversity of the line taken by the various breastplates from the fifteenth to the eighteenth century. Figs. 41 to 44 show some breastplates of the early sixteenth century and subsequent periods.

Previous to and until nearly the end of the fifteenth century, the guards for the feet (sollerets) were of more or less pointed form. Occasionally, also, they were pointed to very great length; but they were removable, being suitable for wearing only when the knight was on horseback. After this period the feet were encased in very blunt-shaped defences, of which the effigy of John Lord Talbot, Earl of Shrewsbury (illustrated on p. 35), affords an excellent example. Many other authorities exhibit it also. Subsequently, the sollerets became excessively broad, and were sometimes most beautifully fluted and corded, as will be seen by reference to the Plates illustrating several complete suits in my collection. I have a very fine pair of small jambières (steel boots), made for a young boy. They are of beautiful form and workmanship, and the broad-toed feet are worked so as to resemble the puffed shoes worn by the higher classes during the reign of Henry VIII. My collection also includes many examples of the plain, broad-toed defence for the foot worn at this period. During the reign of Edward VI., and afterwards, the solleret assumed more the actual shape of the foot, as is exemplified by many of the suits in my collection.

The iron jambière, with its solleret, fell largely into disuse during the reign of Queen Elizabeth, but lingered, nevertheless, to the time of Charles I. Suits as late as this monarch's reign have sometimes the steel boots and feet, but they are of rare occurrence, and were seldom actually used. An instance is to be seen in the gilded and engraved complete armour presented to Charles I., which is preserved in the Tower Armoury.

I close this description of the war armour with a few illustrations of some of the head-pieces that were worn in the sixteenth and following century. In Fig. 45 is shown a very fine, pear-shaped casque of the time of

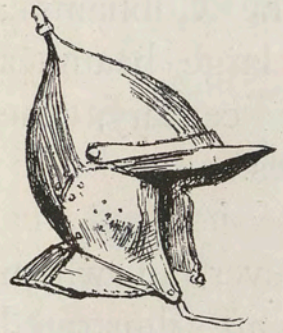


Fig. 45.

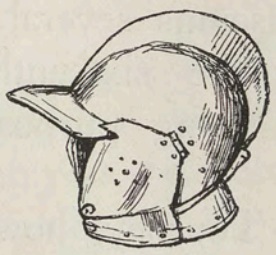


Fig. 46.

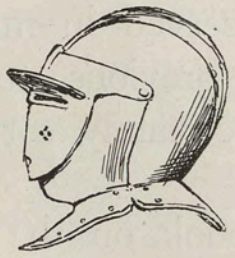


Fig. 47.

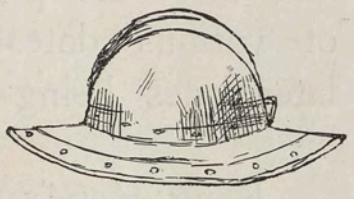
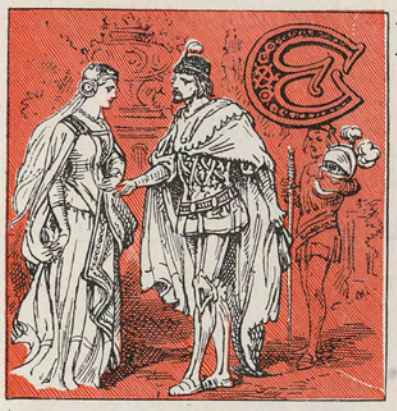


Fig. 48.

Henry VIII., probably French; and Fig. 46 shows the ordinary open casque so much used in the same reign. Fig. 47 represents a close helmet of the time of Charles I.; while Fig. 48 illustrates the kind of head-piece worn by pikemen in the same reign.



EXISTING representations (principally carved ivories) clearly show that the armour used in the various warlike games in early periods, such as the thirteenth century, must have been much the same as that worn in actual warfare. The heaume, covering the entire head and face, is, however, almost invariably seen when the knights are running a course on horseback, with lances.

No very great difference appears to have been made in the equipment for jousting until towards the reign of

Henry VII. There are certainly helmets existing, dating about the fifteenth century, that are furnished with extra plates over the face and other parts, but still these were most likely actual war helmets: one especially has a large crest, viz., a Saracen's head (the crest of the Cobhams); and there are preserved in museums several large heaumes of various dates previous to the sixteenth century, the later ones being certainly for tilting purposes.

King René's book on the Tourney, however, in which weapons and defensive armour for pastimes are illustrated and described, affords the most valuable authorities for the defences worn in the various warlike pastimes of the fifteenth century, and to this the reader is referred. Wooden maces and swords (Figs. 49 and 50) for mock combats, and mitten-gauntlets, with a circular plate on the back of the hand, are some of the peculiarities. The great heaume worn in these games is shown by King René to have been a complicated and graceful defence. The mode of fixing the crest is also explained and delineated in his book. The cuirass worn is *bombe*, and is pierced all over with large circular holes, probably to lessen the weight.

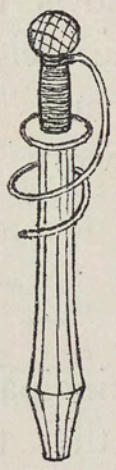


Fig. 49.
Wooden Mace.

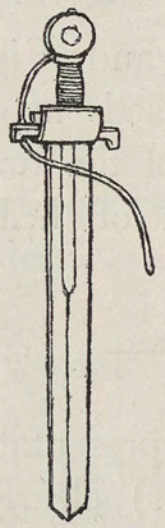


Fig. 50.
Wooden Sword.

Preserved abroad is a remarkable example of a tilting-harness, to which authorities give the date *circa* 1448.

The heaume is very large, and was securely fastened, when worn, to both placate and backplate. The left arm, down to the elbow, is protected by a single piece, allowing very little or no movement. The elbow-piece clearly shows fifteenth-century work in its beautiful form. The arm finishes in a long gauntlet, which has no joints whatever. The right arm is also peculiar: the gauntlet is a jointed mitten; the elbow is large, and the armpit on this side only is protected by a large circular rondelle, or gusset, notched at the base for the passage of the lance when couched. The skirt of the breastplate is formed of jazerine armour.

Somewhat before and during the time of Maximilian of Germany, the breastplate for tilting was often of square form on the right side, and furnished with a small placate. Existing specimens are of the greatest rarity, but examples can be seen in the Tower of London and in some of the Continental museums.

The Salade.



THE salade was frequently used in jousting, but it was furnished with a much higher and more effectual guard for the face than the ordinary buffe, or chin-piece, used in war. This high defence was sometimes prolonged sufficiently to protect, not only the greater part of the face, but also the body, down to the waist, rendering the fanciful-shaped tilting-shield unnecessary; it was often made of wood, covered with

linen or cloth, and painted with a coat of arms or some fanciful device. Several specimens of salades are shown in Figs. 51 to 57.

Another piece much in use at this time was called a "socket"; it was fixed to the saddle, rendering the



Fig. 51.

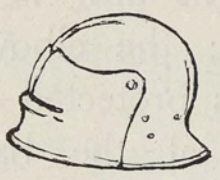


Fig. 52.

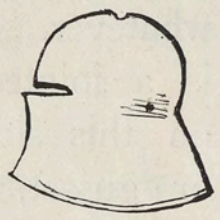


Fig. 53.

defences for the legs unnecessary, and thereby lightening the burden of the tilting-armour, which, when complete, was very heavy.

A kind of armour much worn at this period, for mock combats on foot in the lists, resembled in most

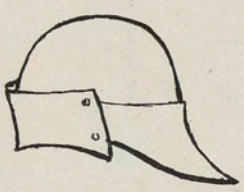


Fig. 54.

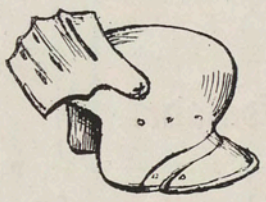


Fig. 55.



Fig. 56.



Fig. 57.

respects the usual war harness, but was remarkable from having lamboys made of jointed steel, and fashioned to resemble the "bases" of the civil dress.

Fig. 58 is drawn from a suit that belonged to Henry VIII., preserved in the Tower of London. In this suit the legs are also defended with outside plate-guards: these were, however, not much used in the lists, as many

paintings clearly show. Complete suits of this description were worn on horseback. There is an example in the Tower of London in which the lamboys are cut away in front and at the rear, and are puckered in long pipings to imitate bases; this suit is one of the finest in existence. Another, at Vienna (Fig. 59), has lamboys fashioned in the same manner, and has plates in front and at the rear which can be detached; the suit, therefore, was available either for horseback or for fighting on foot. (Fig. 59 represents the lamboys of this suit with the plates detached.) This suit is also furnished with complete defences for the leg—*i.e.*, cuisses, jambières, and sollerets—and the armet is a grotesque one.

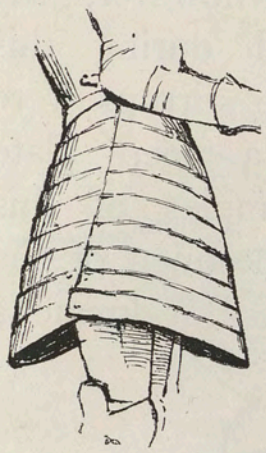


Fig. 58.

About the beginning of the reign of Henry VIII., many extra defences were introduced. They continued in use until the end of Elizabeth's reign or the commencement of that of James I. of England. Many suits of this kind, with these extra tilting-pieces, are preserved in the Tower of London and other museums. Whilst Mary was on the throne, the tilting-defences were very complete, but excessively heavy. My collection contains a suit which shows fine examples of the large extra plates worn during her reign, also right and left tilting-gauntlets of the period of Henry VIII.: these latter are excessively rare.

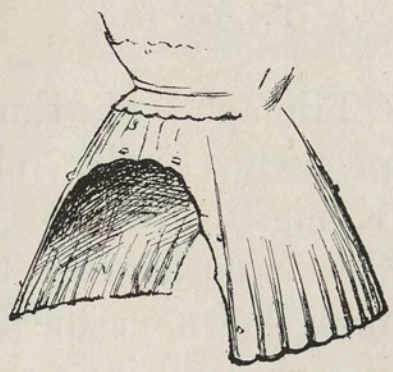


Fig. 59.

The annexed illustrations (Figs. 60 to 62) show some of the extra defences of tilting-suits of these periods. The other parts, which differed little from the war accoutrements, do not call for special remark. I may, however, say here that footed stirrups were much used during this period, no solleret being then necessary; these stirrups were sometimes guarded with bars instead of a deep plate toe-cap. My collection affords several examples of this latter sort. Fig. 60 represents an existing specimen of the guard for the right arm, used in tilting. In Burgkmaier's

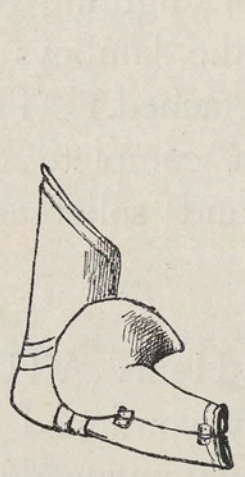


Fig. 60.

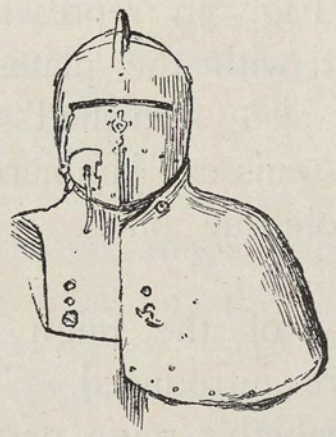


Fig. 61.

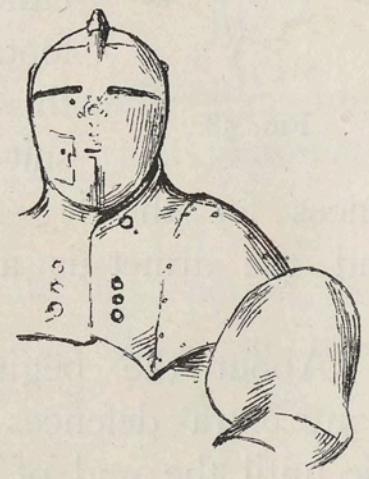


Fig. 62.

"Triumph of Emperor Maximilian," the jousters have precisely similar elbow-guards (*vide* also "Der Weiss König"). Fig. 61 shows the extra defences so much in favour during the time of Henry VIII. and Mary. The trap shown in the face-defence closes securely by means of a spring. Fig. 62 is another example of the same epoch, showing diversity of shape in the large shoulder-guard.

I give illustrations of some of the detached pieces worn for tilting purposes only during the reign of

Elizabeth, &c. The reader will bear in mind that it was always the left side and breast that were protected by the large extra plates. The vamplate of the lance,

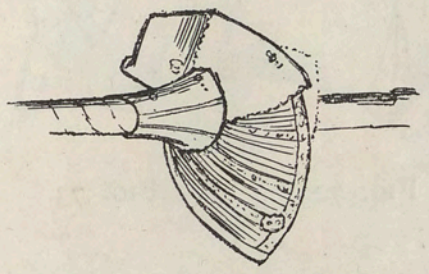


Fig. 63.

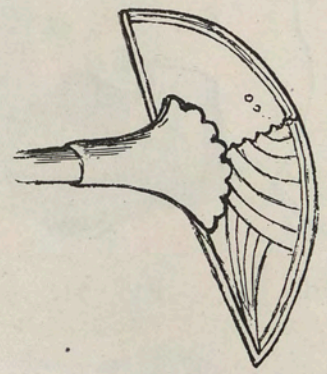


Fig. 64.

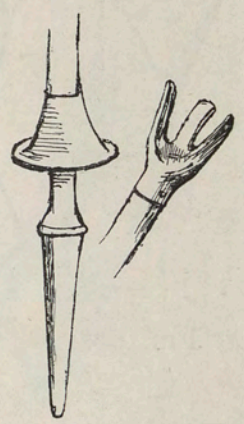


Fig. 65.

protecting the right hand and arm, was also encased in armour similar to that used in war. Figs. 63 and 64 are late fifteenth-century vamplates for tilting-lances; while

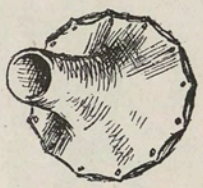


Fig. 66.

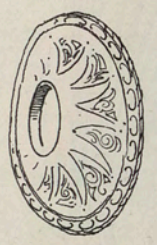


Fig. 67.

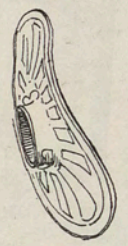


Fig. 68.

Figs. 65 to 68 are sixteenth-century vamplates, the blunt three-pronged head shown in Fig. 65 being for tilting purposes only.

Fig. 69 represents a late fifteenth-century left-hand riding-gauntlet. Fig. 70 is another of about the time of Henry VIII. Figs. 71 and 72 are examples of

the *garde de bras*, worn on the left arm only (the illustrations are taken from specimens of different dates).

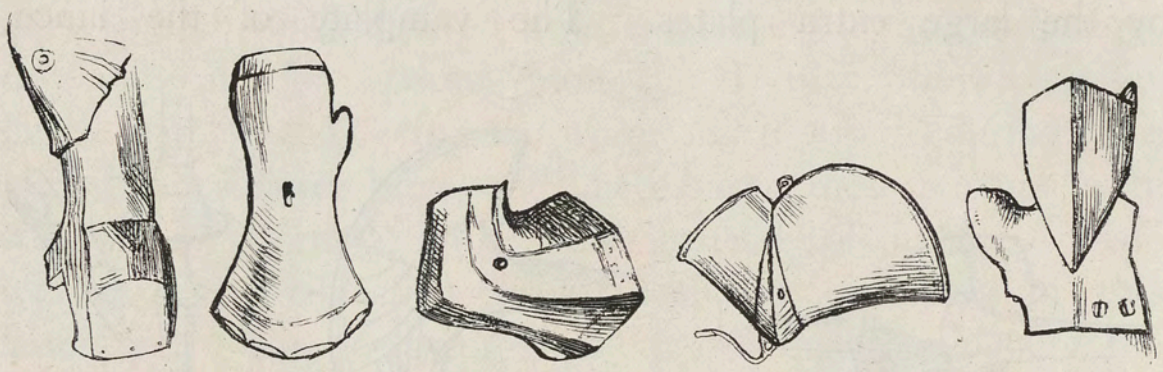
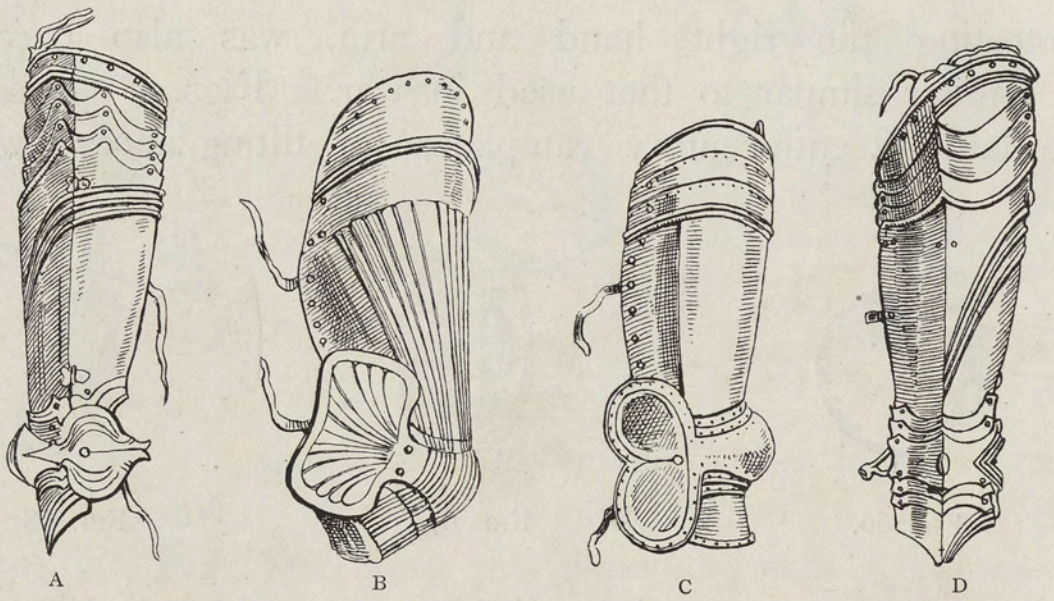


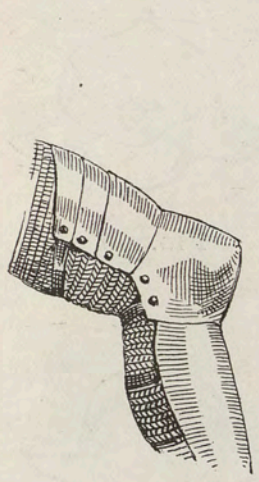
Fig. 69. Fig. 70. Fig. 71. Fig. 72. Fig. 73.

Fig. 73 shows a high mentonière (a defence for the face), of the period of Mary.

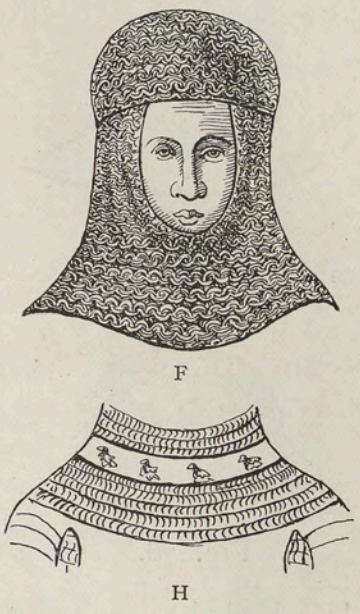


In the annexed illustrations, A is a side-view of a fluted Gothic cuisse (*circa* 1470); B, a side-view of a Maximilian fluted cuisse; C, a side-view of a Henry VIII. cuisse belonging to a black harness; D, a front-view of a fluted Gothic cuisse; E, a fourteenth-century cuisse, with large knee-guard and upper part of

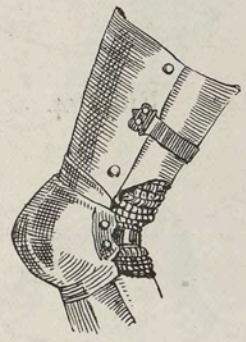
shell-jamb, showing chain-mail underneath; F, a thirteenth-century cap of mail, with camail attached; G, a late



E



F H



G

fourteenth-century cuisse, with knee-guard; and H, a standard of mail of the end of the fourteenth century.

The Chapeau de Fer, or Iron Hat.



HEAD-PIECES known by this name are of the fifteenth century; they were made each out of one piece, and were very similar in shape to the pot helmets of the seventeenth century, but the latter were always made in two halves, and had a very low comb. Sometimes the *chapeau de fer* was black, and often it was painted with devices, but generally it was of bright hard steel. It is frequently mentioned by Froissart, as being the head-piece worn by light horse and foot soldiers. Father Daniel says it was a light helmet, without visor or gorget (see Figs. 74 to 79),

like those since called bascinets—perhaps a kind of iron cap, attached to or worn over a hood of mail, and was

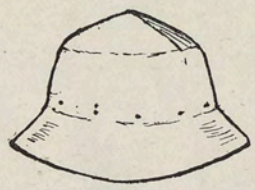


Fig. 74.



Fig. 75.

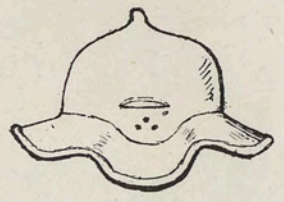


Fig. 76.

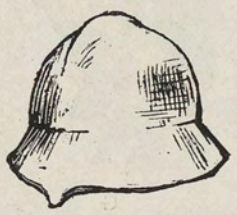


Fig. 77.

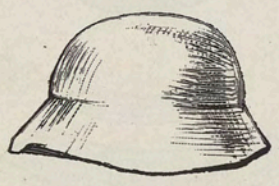


Fig. 78.



Fig. 79.

occasionally put on by knights when they retired from the *melée* of the battle, to recuperate.

The Armet.



THE armet dates from the second half of the fifteenth century, and there is no doubt that it was the finest head-defence ever invented. No subsequent visored helmet was made with such perfection and beauty of outline (see Fig. 80). After the fifteenth century, the armet was not improved in any but minor details, although considerably embellished with fluting and engraving. The visor was often in the form of a grotesque face (see Fig. 81). Previous to the middle of the sixteenth century, the visor and bevor were forged out of one piece, and

the comb or crest (if any) was small and low; but during the periods of Edward VI. and Elizabeth, the



Fig. 80.



Fig. 81.

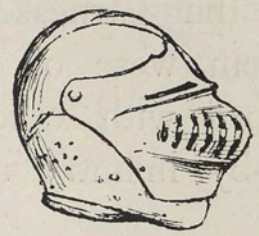


Fig. 82.

comb assumed gigantic proportions, and the visor and bevor were made of separate plates. Figs. 82 to 86

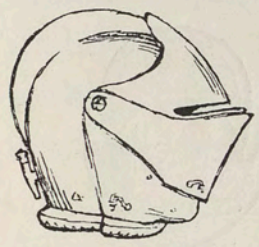


Fig. 83.

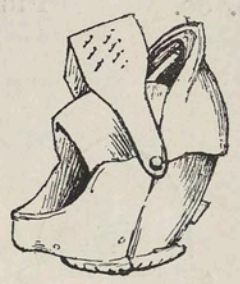


Fig. 84.

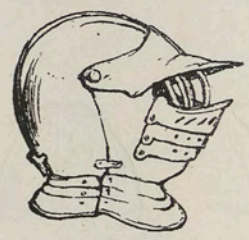


Fig. 85.

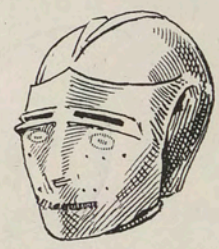


Fig. 86.

illustrate the changes which the close helmet underwent during the reigns of Henry VIII. and Elizabeth.

The Morion.



THE morion was a kind of open helmet, without visor or bevor. Its form varied considerably, being sometimes circular, with a comb more or less high, and in other cases pear-shaped, with a little stalk or hook at its apex. There are specimens in existence that have three or more combs formed like twisted ropes. Figs. 87 to 95 give a good idea of the varying shapes of this head-piece.

Many morions were superbly embossed, chased, and engraved; and when of this sort they generally belonged to half-harnesses of similar workmanship. Nearly all of them were of the Elizabethan period. Plainer sorts were worn with other defensive armour—brigandine, jacks, &c.—by infantry and arquebusiers.



Fig. 87.

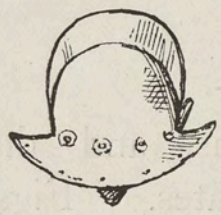


Fig. 88.

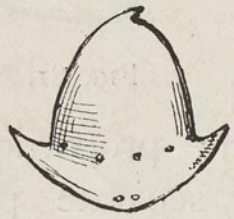


Fig. 89.



Fig. 90.

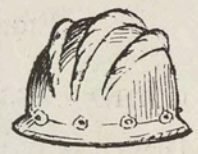


Fig. 91.

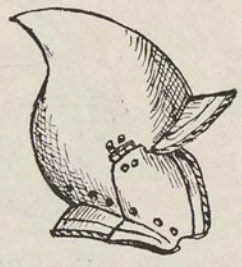


Fig. 92.



Fig. 93.

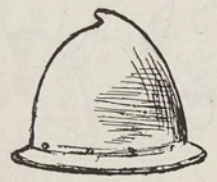


Fig. 94.

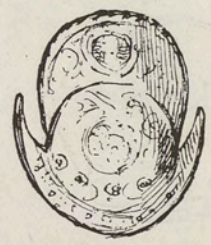
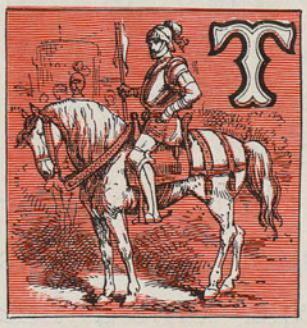


Fig. 95.

Numerous examples of the morion, in all its varieties, are to be found in my collection, some of them being beautifully embellished.

The Skull.



THIS was a head-piece without visor or bevor, resembling a bowl or basin, and probably often formed the inside defence of a cap or hat of soft texture. Some were much perforated when used this way, for lightness and ventilation. This iron head-defence was much in vogue in the times of James II. and William III.

The Shield.



ACCORDING to Gaelic legendary lore, on the death of a warrior occurring upon the field of battle, his shield left at home became blood-stained:

The mother of Culmin remains in the hall:
His shield is bloody in the hall.
Art thou fallen, my fair-haired son, in
Erin's dismal war?

In ancient times, when a commander was needed for a battalion, and any argument arose with regard to the choice, the most eligible retired to a distance, and he who struck his shield the loudest was chosen. Ossian describes an instance of this in the following terms:

They went each to his hill.
Bards marked the sound of the shields.
Loudest rang thy boss, Duth-Maruno:
Thou must lead in war.

There is little doubt that some of the devices painted upon shields were intended to strike terror into the hearts of the foe; but as the age of chivalry advanced, the shield, or escutcheon (from the Latin word *scutum*), as it is called by heralds, became the ground whereon were represented the figures that make up a coat of arms. These marks of distinction were put on bucklers and shields at about the same time that they were placed on banners, standards, and flags.

Shields varied in form according to period and nation. Some of the ancient ones were of horse-shoe form: others were triangular or rounded at the base. The English,

French, and German shields varied according to the fancy of the armourer; but the shields of high-born ladies who were married to men of distinction took the form of a lozenge or diamond, with the coat of arms emblazoned thereon. This remark, of course, applies to heraldry, not to an actual defensive accoutrement.

According to heathen mythology, a shield of gold belonging to Mars (the God of War) fell from heaven, and was guarded in Rome by twelve priests, especially appointed for that purpose. Hence Macaulay's words in his "Lays of Ancient Rome":

Hail to the fire that burns for aye*
And the shield that fell from heaven!

* *The fire of Vesta.*

The shield was known at the earliest periods, and was universal throughout the world. It is still largely used in



Fig. 96.



Fig. 97.



Fig. 98.

India, Egypt, China, Japan, Abyssinia, the Cape, and other places. Very ancient shields were often made of

hide and of plaited osiers. The earliest shields existing are Saxon, British, and Danish; they are generally of wood, with a thin covering of bronze, beaten into various patterns, while many retain traces of enamel. Iron was used for shields when that metal became more generally known: a number of iron centre-bosses are preserved in museums and private collections. In the tenth, eleventh, and twelfth centuries, they were more or less kite-shaped (Figs. 96 to 98), and were probably formed of wood, covered with painted leather or canvas, and reinforced with one or more iron bosses and straps, somewhat resembling "ecclesiastical hinges" (Fig. 96). The shields represented in the Bayeux tapestry have their upper extremity circular

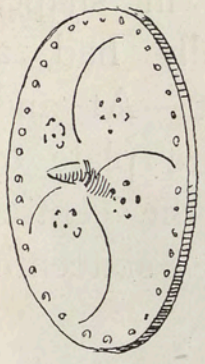


Fig. 99.



Fig. 100.

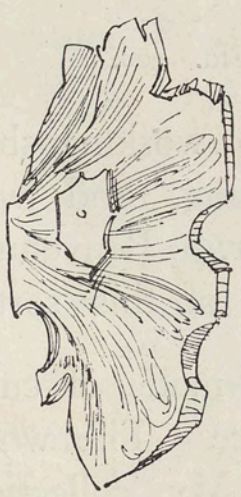


Fig. 101.

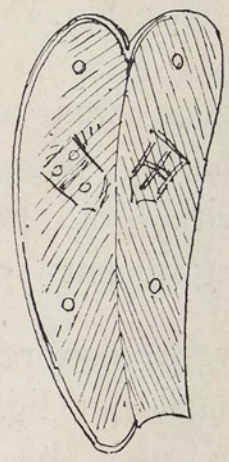


Fig. 102.



Fig. 103.

and their lower one pointed, being thus very like a kite in form. During the Middle Ages, the shield varied greatly at different epochs, and gilding was repeatedly used

in their ornamentation. Two German shields of this period are shown in Figs. 99 and 100.

The tilting-shields of the fourteenth and fifteenth centuries (Figs. 101 to 103) were very varied in shape, but always graceful in outline. They generally had a "bouche," or opening for a lance when in rest. At and after this period, the shield was made of an entire plate of steel, with a projecting spike or floral boss in the centre. Figs. 104 to 106 illustrate specimens of the sixteenth

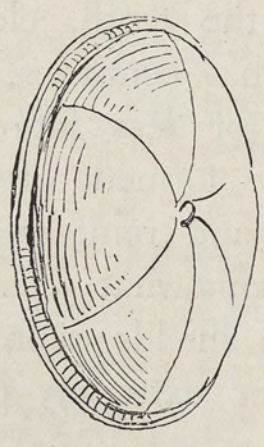


Fig. 104.

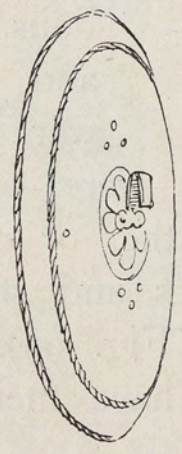


Fig. 105.

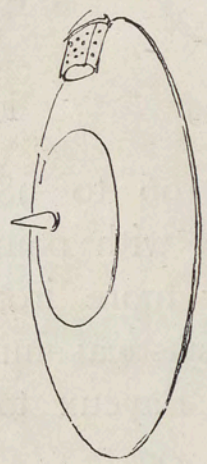


Fig. 106.

century. Later, this defence was of superb workmanship as regards engraving, chasing, and embossing, and was often artistically inlaid with gold and silver. Benvenuto Cellini executed some magnificent specimens of this sort.

Shields and targets were also repeatedly made of cuir-bouilly,* forming a very hard but light defence. The work on these was sometimes very beautiful. My collection

* *Leather softened by boiling or soaking in hot water, and then beaten to the required shape and design; it afterwards became very stiff and hard. By the laws of Æthelstan, any hide-maker covering a shield with sheep-skins, forfeited* 30s., *a prodigious fine in those days. It would be as well if our legislature placed a heavy penalty upon those contractors who supply our troops with defective arms.*

includes two circular shields covered with leather, finely embossed and gilt on a dark crimson ground; several steel shields decorated with embossing, inlaying, engraving, &c.; also some plain ones, circular in form, and studded with ornamental brass rivets.



TARGETS (from the Anglo-Saxon *targe* and Gaelic *targaid*, a shield) were mostly made of wood, covered with leather or cuir-bouilly, but were sometimes constructed entirely of iron. They were much lighter and smaller than the shield, and were held in the hand only, whereas a shield was carried on the arm. A specimen armed with a small breech-loading gun, and furnished with a grating to look through when aiming, is preserved in the Spanish Armoury at the Tower of London; and a certain number of these are mentioned in an inventory of the reign of Edward VI. as being in store. The target referred to is composed of several steel plates, riveted together so as to form a circle and have a faceted appearance, while the plates are fastened to a groundwork of wood; the inner side of this specimen is very interesting.

The target, or buckler, was often furnished with one or more rings of steel, riveted on its outer side, and raised about a-quarter-of-an-inch or so above its surface; this arrangement was for catching the point of an adversary's sword, and with a turn of the wrist snapping it off short. Targets with sword-breaking rings, combined with the gauntlet for the left arm, are preserved in various

museums abroad, but they are seldom met with elsewhere: my collection, however, includes a very fine specimen.

The "target" must not be confounded with the "targe," as the latter was very large, sometimes entirely concealing

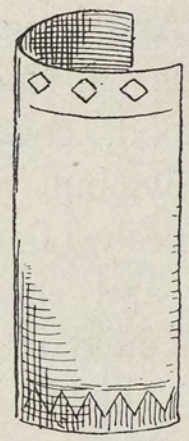


Fig. 107.

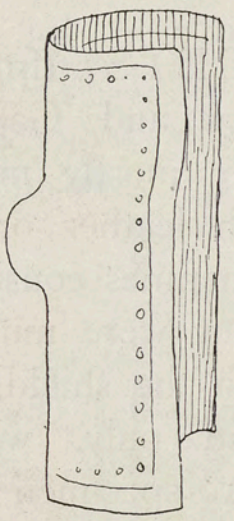


Fig. 108.

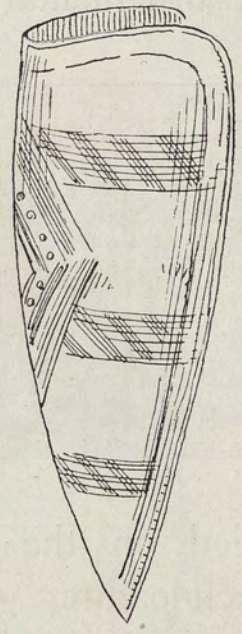
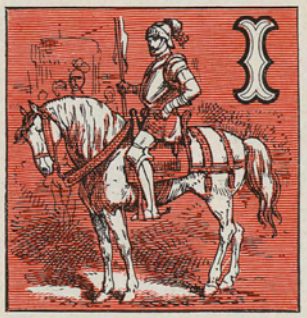


Fig. 109.

its bearer. Fig. 107 shows a German targe, of about the ninth century; Fig. 108, a targe with round boss, of the thirteenth century; and Fig. 109, a German convex targe, about 33in. long, from a fresco in Brunswick Cathedral.

Armour of the Horse.



IN very early times, the horse seems to have been but little defended by armour. One or two head-pieces of the classic Roman and Greek periods are preserved in museums abroad, but the scarcity of such objects proves that they were little used. MSS. of the tenth century exhibit nothing in the way of armour on the courser, and there is an entire

absence of defence on the horses, both Norman and Saxon, in the Bayeux tapestry—a most valuable authority for late eleventh-century costumes and armour. Subsequently, the charger was considerably defended by the long housings with which it was completely covered, generally emblazoned with the armorial bearings or badges of the owner; and it may be that beneath these some leather or plate defence was also worn, but this is not certain, as there are no existing representations of anything of the kind.

At a later date, the horse-armour was very complete, and consisted of the following pieces: the "chanfrein," which protected the head; the "crinet," for the neck; the "poitrel," for the chest; the "croupière," for the haunches; and the "flanchards," below the saddle. The saddle was guarded both at back and in front with steel plates called "bur" and "cantle." Iron defences for the horse were the first to disappear, the last remnant being a simple defence, termed a "demi-chanfrein," which covered only the top part of the horse's head.

The *chanfrein*, or head-defence, was constructed of iron, copper, or brass. Some of these pieces of armour were so contrived for the tournament as to hinder a horse from seeing before him, perhaps to prevent him from being intimidated by any object against which he might be directed. From the centre of the chanfrein there sometimes issued a spike or horn, like that given by heralds to the unicorn, but generally it was adorned with an escutcheon or rose-shaped ornament. According to several of the French historians, chanfreins, not only

of gold, but also richly ornamented with precious stones, often adorned the heads of the horses of the nobility; but nothing of this sort has come down to the present time, as such pieces were easily convertible into money: this was not the case with the fine steel armour, as it was of less value and not so much sought after. Fig. 110 is taken from an ivory chess-piece of the fourteenth century, and, if a correct copy of a chanfrein that really existed, shows an almost perfect defence. Fig. 111 represents a remarkable specimen preserved at Warwick Castle: the reader will notice

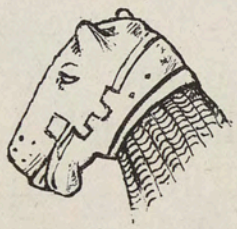


Fig. 110.

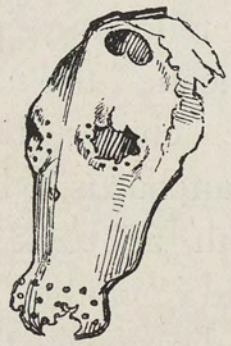


Fig. 111.

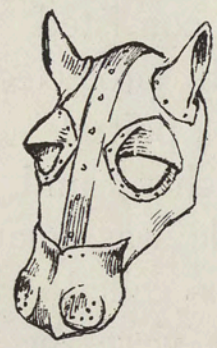


Fig. 112.

that the eyes are protected by perforated cups, now, unfortunately, much decayed. In Fig. 112 is shown a unique chanfrein in the Musée d'Artillerie, Paris; it is formed of thick parchment, and is strengthened with reinforcing-guards of iron. No earlier examples are in existence, with the exception of classic ones formed of bronze. My own collection contains a rather curious example of a chanfrein of plain pattern, having the eyes guarded with repoussé cups: in this instance, however, they were not meant to facilitate the horse's vision, the chanfrein being intended for the tournament. My collection

also includes a fine channelled chanfrein, with crinet attached, of the end of the fifteenth century. The chanfrein itself is forged out of one plate, which is rather unusual: the ears, flanges for the eyes, cheek-pieces, and the part which covers the nostrils being generally separate plates riveted on. Other fine specimens of the Tudor period are illustrated in the Plates that accompany this work.

The *crinet* consisted of a number of small plates, furnished with sliding, slotted rivets, and was attached to the chanfrein so as to be removable; its use was to guard the neck of the horse. This defence was extremely varied: often it was formed of a mixture of

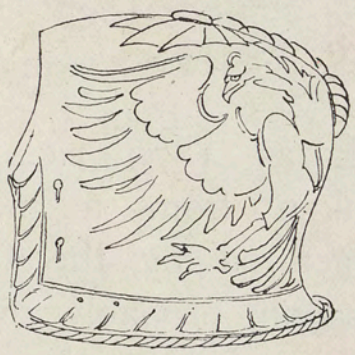


Fig. 113.

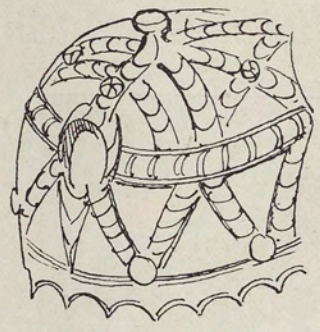


Fig. 114.

plates and mail, and sometimes it consisted of mail only. It generally extended from the back of the horse's head to the front of the saddle; but as armour began to disappear, it became much shorter, and was composed of plates only.

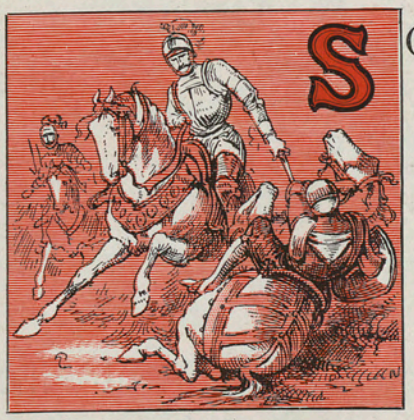
The *poitrel*, or *breastplate*, covered the breast and the shoulders of the horse. It usually consisted of plates riveted together, but was occasionally forged out of a single piece.

The *croupière*, or *buttock-piece*, generally descended to the hocks. It was formed of several steel plates riveted together (Fig. 113), and sometimes of leather; but it was frequently dispensed with altogether, and the hind-quarters of the courser were covered instead with a splendid embroidered housing, worked in gold and colours (Fig. 114).

Claudianus, the Roman poet (*circa* A.D. 400), speaks of steel armour as follows:

> *As in steel put on horses, and concealed in brass,*
> *Are seen the hoofèd feet. "From what nation," he asked,*
> *"Have these steel-clad men come? What land gives birth*
> *To horses clothed in metal?" Whether Lemnius, the inventor,*
> *Hath given the neighing power to iron, and to warlike images*
> *Hath given life?*

The Sword.



SO long back as 1879 B.C., swords of iron, taken from a mountain, were manufactured by the Chinese, but this weapon probably owed its origin, centuries before that period, to the club, hardened by fire and sharpened. Swords of this description were used by the Mexicans when the Spaniards invaded their country (A.D. 1521), and are described as formidable and death-dealing weapons.

Metals were discovered when the world was very young. In the Bible, we find Tubal-cain spoken of as an "instructer of every artificer in brass and iron."*

* *Genesis* iv. 22.

Homer refers to seven metals, and Virgil speaks of the melting of steel, but the steel sword was not universally used until so late a period as Hannibal's invasion of Italy. The tempering of steel, if it may not be ascribed to the Romans, may certainly be classed as one of their achievements. The swords employed by the Roman legionaries were very strong; the blades were keenly sharpened on both edges, and, being about 20in. in length, were adapted for cutting, thrusting, and stabbing at close quarters. Single-edged, pointless swords, much heavier and wearying to the arm, were used by the Gauls: hence the Romans were nearly certain of victory if they resisted the first onset. From the rarity of steel, swords of that metal were originally worn only by kings and emperors, those of the common soldiers being considerably alloyed with copper. Hence the reason that steel ones were bequeathed in the wills of princes and great warriors, some being regarded with reverence bordering on adoration.

The Persians and Arabians were the first to give names to swords. Mahommed and his followers borrowed the custom, engraving verses from the Koran on the blades, and it is little wonder that the chivalrous champions of Europe followed suit.

In the days of knightly chivalry, swords were heavy and well tempered, as they must have been to resist such onslaughts as were made on their owners, who retorted with blows battering helm and cleaving through mail; but, as with armour, the use of the heavy sword gradually declined after the introduction of gunpowder, and the light but effective rapier took its place. The bayonet,

as now worn by soldiers of infantry regiments, is a modification of the sword: it is easier to carry, and does not impede the movements of the wearer. Cavalry men, however, as is well known, are still supplied with swords of heavy calibre.



IN the days of old, the sword was might, and the pen did honour, both in truth and in fiction, to its power. The romantic story of King Arthur and his knights deals largely with the sword. We find that "in the greatest church of London, there was seen in the churchyard, against the high altar, a great stone, four-square, like to a marble stone, and in the midst thereof was an anvil of steel, a foot in height, and therein stuck a fair sword, naked by the point, and letters of gold were written about the sword, that said thus: 'Whoso pulleth out this sword of this stone and anvil is righteous King born of England.'" Many tried ineffectually to remove the sword, until Arthur clutched it, and he easily removed it, to the astonishment of the spectators!

Chaucer, in "The Squire's Tale," tells of an irresistible sword. The King of Araby and Ind presented Cambuscan Emperor of Tartary with a sword that would pierce through any armour made by human hands; but, wondrous to relate, if the flat of the sword was applied to the wound by the warrior who delivered the stroke, the wounded man became healed instantly!

Previous to the slaying of Wat Tyler, the arms of the City of London bore a sword (St. Paul's); but after the death of that rebel, it was changed to Walworth's dagger.

Brave Walworth, knight, Lord Mayor, that slew
Rebellious Tyler in his alarmes;
The King therefore did give him in lieu
The dagger to the City armes. *

The Bow.



THE bow (*arcus*) is the most ancient, and, until the invention of the fire-arm, was the most universal, of all weapons. Ages ago, specimens were found among barbarous people, who had no knowledge whatever of the manners and customs of the civilized world, in peace or in war. The invention of the weapon—if, indeed, its formation did not suggest itself naturally to man—is lost in obscurity. The primitive inhabitants of Crete used it: hence, in later ages, Cretan bows became famous, and were preferred by the Greeks to all others. We read of the bow in the Old Testament. The earliest instance is in that remarkable passage where Hagar and her son, Ishmael, driven from the house of Abraham, wander into the wilds of Beer-Sheba. "And God was with the lad; and he grew, and dwelt in the wilderness, and became an archer."† The overthrow of Saul was due to the superiority of the Philistine archers, and David, who

* *Inscription in Fishmongers' Hall*, 1381.

† *Genesis* xxi. 20.

succeeded him, "bade them teach the children of Judah the use of the bow."*

Among the ancients, the bow-string was made of horsehair, and the bow-strings mentioned by Homer were frequently made of hides cut into small thongs. The ends of the bows—particularly those of the Greeks—were beautified with gold and silver.

Our ancestors used the bow for a double purpose: in time of war it was an instrument of death, and in time of peace it was used for amusement; yet the exact time when shooting with the longbow began appears to be unknown.

From the death of Richard I. to the time of Edward II., documentary references to archery are scanty, but in the following reign the bow carried all before it. In 1342, a command was issued to all county sheriffs to provide five hundred white bows and as many bundles of arrows for the then intended wars against France. Edward III. afterwards bitterly complained to the Sheriffs of London, declaring that the skill of shooting with arrows was almost totally laid aside, "for the pursuit of various useless and unlawful games"; and he commanded them, not only to put a stop to such idle practices in future, but to see that the holidays were spent in the recreation of archery. The decisive victory against the Scots, at Homildon, in 1402, was entirely achieved by the bow, and the Earl of Douglas discovered to his cost that the English archers discharged

* 2 *Samuel* i. 18.

their arrows with such terrific force that no armour could repel them.

In the age of chivalry, archery was encouraged to such an extent that it became part of the education of young men who wished to figure well in life, and ladies often took part in the amusement. Margaret, the daughter of Henry VII., while on her way to Scotland, killed a buck with an arrow; and archery was often practised by Queen Elizabeth. Among the ancient charters preserved in the British Museum is a petition of the "bowyers, fletchers, arrow-head makers, and string-makers," dated 1635, requesting the King to appoint Richard Adams and Jeffery le Neve to put in force the Statute of the thirty-third of Henry VIII. It was referred by the King to the Privy Council, and a commission was afterwards directed to "Timothie Taylor, John Hobart, Henry Hobart, and Jeffery le Neve . . . for the maintenance of artillery, archerie, and shooting in long-bowes, to enforce an Act of the thirty-third of Henry VIII., that all persons under sixty years of age should use and exercise in shooting in long-bowes, and that men-children from seven to seventeen years of age should be instructed in the same."



English Archers of the Fifteenth Century.

The Crossbow.

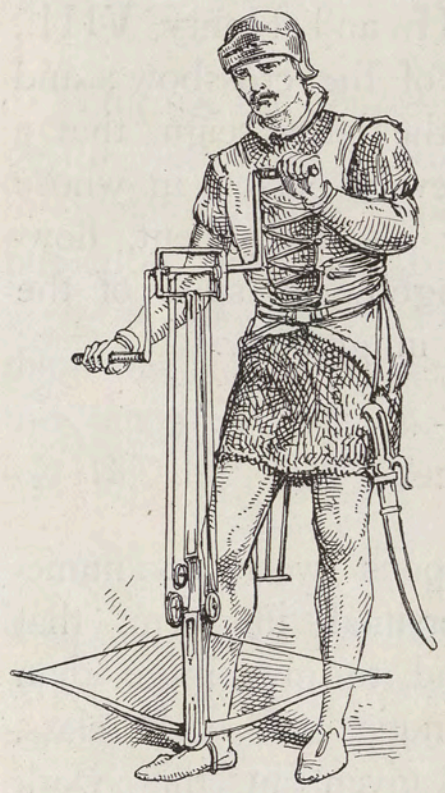


THE crossbow, or "arbalet" (Latin *arcubalista*, from *arcus*, a bow, and *ballesta*, *balista*, a military engine for hurling stones and other missiles), consisted of a steel bow fastened to a stock, and was discharged by means of a catch, or trigger, which probably gave rise to the musket-lock. The invention of the crossbow is said by ancient writers to be due to the Sicilians, who were experts in the manufacture of both great and small bows.

The larger crossbows were drawn on wheels and carriages (as our field artillery are), and threw darts of as much as $4\frac{1}{2}$ft. in length; while the smaller ones were borne into battle by foot-soldiers, and discharged bolts about $2\frac{1}{4}$ft. long. Of the larger sort, called "balistæ," there were no less than thirty-three at the Siege of Carthage (A.D. 146), where also many of the smaller kind were employed; while Josephus mentions forty balistæ as being used at the Siege of Jerusalem.

Crossbows were first used in England by the Normans, at the Battle of Hastings, and a "quarrel," or bar-bolt, was the cause of Harold's death. That the weapon was afterwards adopted to a great extent, is proved from the continual recurrence of the word *balistarius* in the Domesday Survey. But in the reign of Stephen, the second Council of Lateran (1139) prohibited the use of crossbows, and some historians say these weapons were

not employed again until the time of Richard I., whose death, being occasioned by one, was considered a judgment on his impiety. On the other hand, Fitzstephen, a chronicler of the reign of Henry II., and who wrote the "History of London" about 1180, says the skaters moved faster than the *pilum balistæ*, which implies that the crossbow was in use at that period; but it is an undoubted fact that from the death of Richard I. to the reign of Edward III., we hear little of the crossbow as a military weapon on land, its employment being confined to attacks on fortified places and to sea fights.



Crossbow-man.

In the year 1346, when the memorable Battle of Crécy was so gloriously fought and won by Edward III. and his followers, the French had in their ranks a large body of Genoese crossbowmen; but soon after the commencement of the action, a shower of rain, wetting the strings of their weapons, rendered them useless. The English found the longbow a more effective weapon; but the French, even in the reign of Henry V., were still attached to the crossbow, although they had seen how superior the former had proved in the various stoutly-contested battles between the two nations.

Crossbows, beautifully made and embellished as some were, proved most inconvenient for carriage. Rain or heavy

damp put their use out of the question, and in the heat of battle they could not be recharged with the heavy and cumbersome bolts without difficulty and loss of time. On the other hand, the archer easily carried the longbow and quiver of arrows; while the string of the bow could be protected from rain, and the shafts discharged with the greatest rapidity.

During the reigns of Henry VII. and Henry VIII., Acts were passed forbidding the use of the crossbow; and so severe was the Statute framed in the latter reign, that a fine of ten pounds was inflicted on every person in whose house a crossbow was found: every encouragement, however, was given to the use of the longbow, in spite of the rapid improvements then being made in gunnery.

Shafted Weapons.



SHAFTED weapons were so numerous and diversified in form, that I do not intend to give more than a very brief notice of each class, as the Plates given in this work afford more lucid information than can possibly be conveyed by words. The broad-bladed, cutting, shafted weapon is essentially European, for it seems to have been totally unknown in Asiatic countries. The lengths of the wooden shafts differed very much according to the purposes for which they were wanted and the people using them. Some nations preferred the weapons long in the haft and light in the blade: others cared more

for the short-shafted, broad-bladed weapon. The Swiss lansquenets and the German mercenary troops, who liked fighting at close quarters, favoured the latter: whilst the French, Italians, and Spaniards were more familiar with the light, long-shafted weapon. The English generally employed both equally, a certain number of men in a company being armed with the short weapon, while the rest were provided with the long one.

During the fourteenth, the fifteenth, and the early part of the sixteenth century, shafted weapons were very much in demand among all Northern nations; but after that they became very fanciful in form, and were used more for parade than for battle. The *pike* then became the favoured weapon, and continued in use till the reign of Charles II.

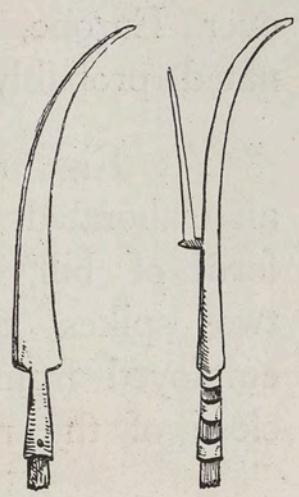


Fig. 115. Fig. 116.

The earliest form of the shafted weapon seems to have been the *war-scythe* (Fig. 115), which was somewhat similar in construction to the agricultural implement of the present day, and had a socket for fixing on a pole; the blade was about three feet in length, being slightly curved and sharpened on the inside edge only. War-scythes date from the ninth century, and continued in use, with but little alteration in form, to the seventeenth.

The *gisarm* (Fig. 116) has a slenderer blade, rather more curved than the war-scythe, and an additional prong which follows the curved blade, but at a slight angle:

such weapons were in vogue in the twelfth century, and were used as late as the Battle of Flodden.

Next comes the *black bill* (Fig. 117), which dates from the twelfth century: in form it is not unlike the present army wood-chopper, the only points of difference being a short spike at the top and one projecting from the back. Black bills were formidable weapons, and were much in favour all over Europe, having originated probably in Milan.

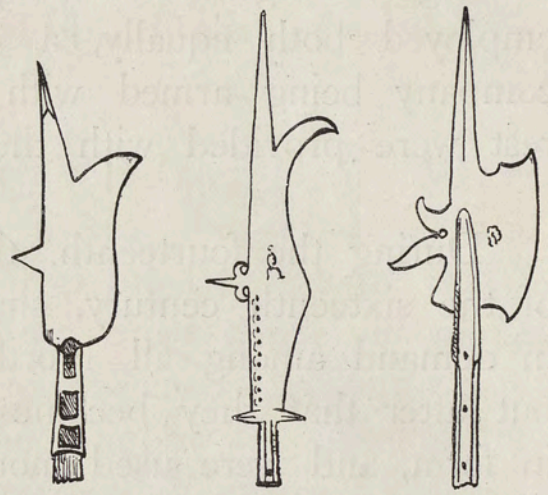


Fig. 117. Fig. 118. Fig. 119.

At Fig. 118 is shown an elaborated and improved form of bill, with a slenderer and longer blade, having two spikes at the base. This class of weapon was employed from the end of the thirteenth century till the close of the reign of Henry VIII.



HALBERDS (Fig. 119) were in vogue from the fourteenth century till the reign of Charles II. The weapon underwent many changes: the halberds of the fourteenth, the fifteenth, and the early part of the sixteenth century were simple in form, much resembling the black bill, from which they originated; but towards the end of the sixteenth century they became very fanciful, and more fitted for a pageant than for battle.

The *voulge* (Fig. 120), dating from the fourteenth century, is one of the Swiss nation's earliest kinds of broad-bladed cutting weapons; but it was also used in France, Germany, Austria, and Saxony, the form differing somewhat in each country, and voulges were employed in Austria as late as the early part of the seventeenth century.

The *glaive* (Fig. 121) was invented in Italy—at Venice, most probably—about the end of the fifteenth century, and continued in use about a hundred years.

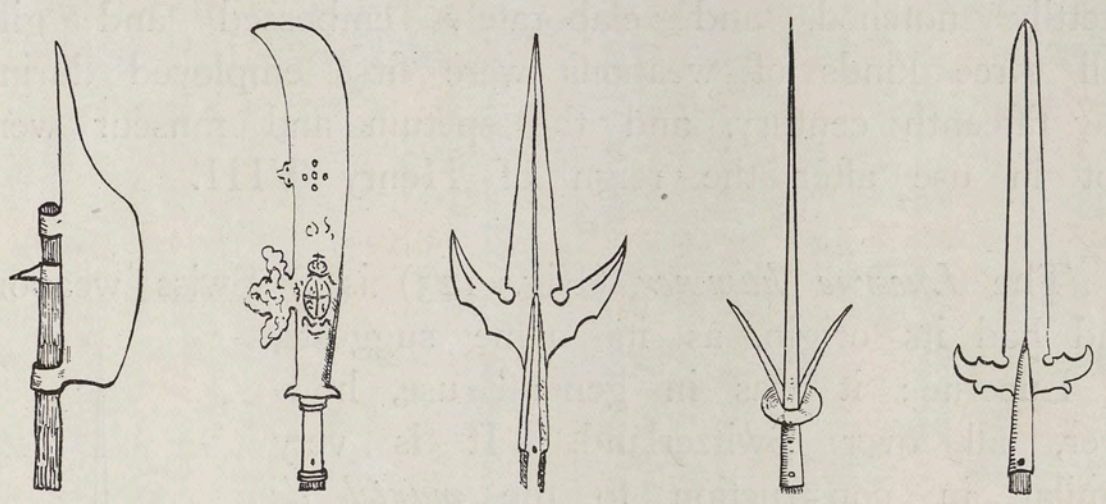


Fig. 120. Fig. 121. Fig. 122. Fig. 123. Fig. 124.

The earlier kinds were small, and may have been war weapons; but the later ones were huge and clumsy, many being very beautifully embossed and gilt, and having an enamelled cognizance emblazoned on them: these were for show and gala days, and were used, if at all, simply to keep crowds in order.

The differences between the *spetum* (Fig. 122), *ranseur* (Fig. 123), and *partisan* (Fig. 124) are very slight.

The blade of the spetum is short, broad at the base, sharp-pointed, and ribbed down the centre; the prongs are rather large, and are curved towards the blade. The ranseur is long and narrow in the blade; the prongs are smaller and project at sharp angles immediately above the socket. The partisan differs somewhat in the breadth and length, and in the projections at its base: the blades of the earlier kinds are long, ribbed, and channelled, and have little or no projections at the base; but towards the reign of James I. they become shorter and the projections much broader, the edges being often prettily notched, and elaborately embossed and gilt. All three kinds of weapons were first employed during the fifteenth century, and the spetum and ranseur were not in use after the reign of Henry VIII.

The *Lucerne hammer* (Fig. 125) is a Swiss weapon, and had its origin, as its name suggests, at Lucerne; it was in general use, however, all over Switzerland. It is very similar in construction to the *martel de fer*, the only difference being that the Lucerne hammer was furnished with a long, diamond-sectioned blade at the top, and mounted on a shaft 9ft. or 10ft. long. These hammers are of the sixteenth century. Similar weapons were used in the fifteenth century, but the shaft was shorter, the head was considerably larger, and the spike or blade at the top was a good deal shorter and of much finer workmanship than in the Swiss sixteenth-century weapon.

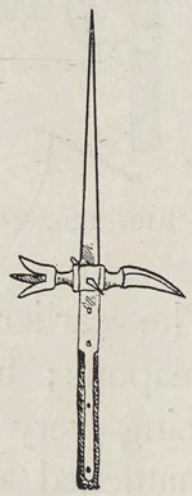


Fig. 125.



THE *holy-water sprinkler* (Fig. 126) is a Swiss weapon, consisting of a ball or club of wood, studded with iron spikes and mounted on a long shaft. Sometimes it was elongated and hexagonal or octagonal in form. This weapon dates from the fifteenth century and its use was not discontinued till after the reign of Elizabeth.

The *military fork* (Fig. 127) is a production of the sixteenth century, and in shape somewhat resembles a trident. It is probably of French origin.

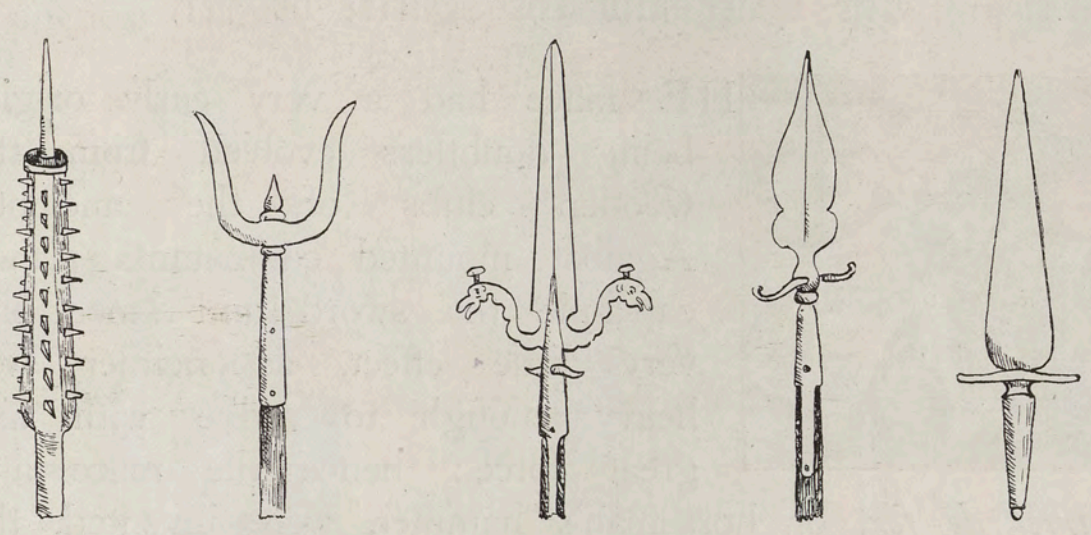


FIG. 126. FIG. 127. FIG. 128. FIG. 129. FIG. 130.

The *lint-stock* (Fig. 128) was used from the time of Edward VI. to that of Charles II.; it was invented for cannoniers only. The head, which is very similar to that of an ordinary partisan, has two branches (sometimes fashioned like birds' beaks) from which the lighted match projected. This weapon served, not only to fire the charge, but also to protect the cannonier against an assault.

The *spontoon* (Fig. 129) was used by non-commissioned officers as late as the reign of George IV., but more to distinguish them from the ordinary troopers than as a weapon of offence.

The *bayonet*, when fixed, and the *lance* represent the shafted weapons of the present day. The early form of bayonet (Fig. 130) fitted into the muzzle of the gun by means of its plug handle; but since the Battle of Killiecrankie this weapon has been affixed by a socket and collar, so as not to interfere with the firing of the gun.

The Mace and the Martel de Fer.



THE mace had a very early origin, being doubtless evolved from the wooden clubs of the ancients. Against mounted combatants armed cap-à-pie the sword and lance had very little effect, as neither was heavy enough to strike with any great force: hence the mace and *martel de fer*, or horseman's hammer, were invented, the former early in the thirteenth century and the latter about the beginning of the fifteenth, and both continued in use till the reign of Elizabeth, when they were superseded by fire-arms. Both were carried at the saddle-bow. They appear to have been used as much by the Asiatic races as in Europe, and probably the mace was employed by the Eastern nations long before it was introduced into Europe. These weapons were used as much against the horse as against its rider, the object being to unhorse

the knight, who, being encumbered with his heavy harness, could not gain his feet very rapidly, and then it was possible for infantry to find a crevice between the gusset and the espalières to use the misericorde or stiletto with deadly effect.

The *martel de fer* was acutely pointed, like the ordinary pick-axe of the present day, and slightly curved towards the haft, the opposite end being fashioned like a hammer, sometimes notched, and sometimes claw-shaped. It was a most formidable weapon, as by a heavy downward blow with the pointed end the assailant could generally wrench away the laminated plates of his opponent's armour, and so expose him to the thrust of lance or sword.

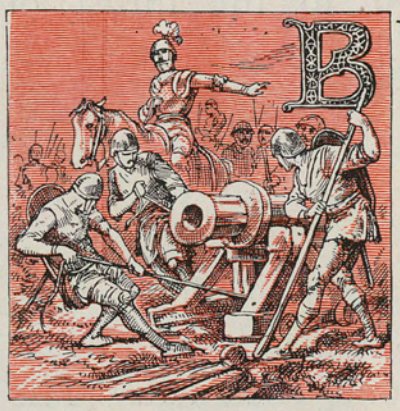
The Gun.



THE word "gun" now includes nearly every species of firearm, pistols and mortars being alone excluded. The first hint as to these weapons that we get in English is from the works of Roger Bacon, who flourished in the thirteenth century, and who, according to some historians, invented gunpowder. In a treatise written by him ("*De Nullitate Magiæ*") about the year 1280, he proposed to apply the violent explosion of gunpowder to the destruction of armies, and he described the ingredients to be used in the composition of the powder; yet it has been maintained that Berthold Schwartz, a German monk, discovered the

genuine article in 1320. The following incident may account for this statement:

Schwartz, for the purpose of an experiment, mixed pounded nitre, sulphur, and charcoal in a mortar, which he partially covered with a stone slab. A spark accidentally fell into the mortar, and caused an explosion, which blew the stone to a considerable distance. Hence it is possible that Schwartz conceived the idea of utilising gunpowder in its simplest form. The shape and name of *mortars*, given to an old style of cannon used for throwing projectiles of stone and lead, and bombs and shells in later days, favour this notion.



BY whom *cannon* were first made and employed, is uncertain; it is known, however, that they were used by the Venetians in 1366. The first cannon made in England was cast by Hugget, at Uckfield, Sussex, in 1543. Those used by Edward III. at the Battle of Crécy, in 1346, and at the Siege of Calais, in the following year, were of foreign manufacture, probably German. When besieging Constantinople, in 1394, the Turks possessed cannon capable of discharging missiles weighing 100lb. Louis XII. had one of a similar calibre cast, which threw a ball, it is said, from the Bastile to Charenton.

Among examples of noted ancient cannon may be mentioned "Mons Meg," cast at Mons,* in Hainault, in

** One authority states that this cannon was forged at Castle Douglas, Galloway, by three brothers named M'Kim, and used at the Siege of Thrieve Castle, in* 1455.

1486, now in Edinburgh Castle. A cannon bearing date 1464, belonging to Mahomet II., was presented by the Sultan of Turkey to the British Government, and placed in the Artillery Museum at Woolwich, in 1868. At Ehrenbreitstein Castle, opposite Coblentz, on the Rhine, is a cannon made by one Simon, in 1529; its length is 18½ft., and it measures 1½ft. in the bore and 3½ft. in the breech; its charge is 94lb. of gunpowder and a ball weighing 180lb. The celebrated brass gun at Dover, familiarly known as "Queen Elizabeth's Pocket Pistol," 24ft. long, was presented by Charles V. to Henry VIII. A cannon constructed of leather was fired three times in the King's Park, Edinburgh, in October, 1788.



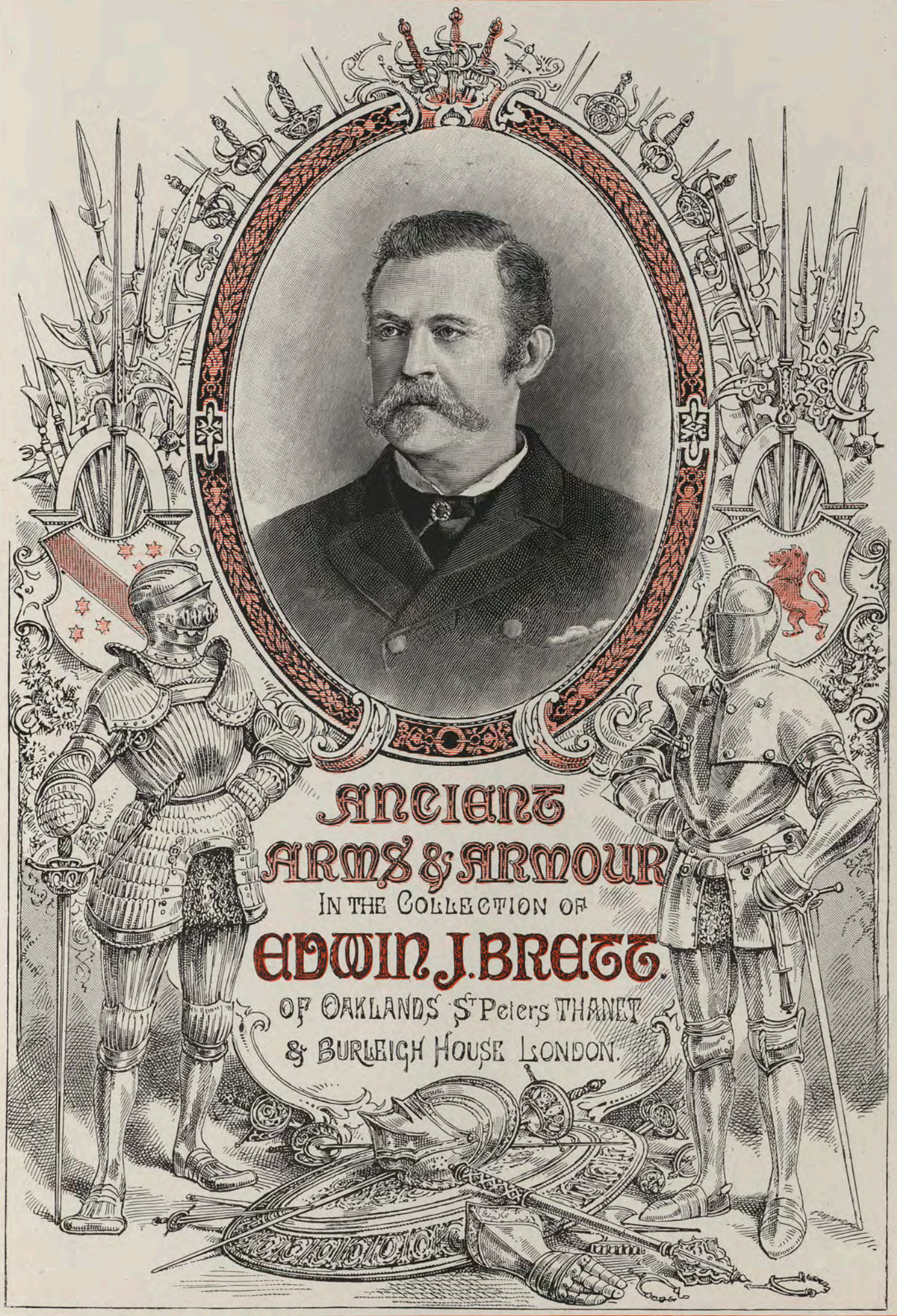
MUSKETS, or *hand-guns*, were made at Perugia, in Italy, in 1364, but do not appear to have come into use until 1414, when they were employed by the Burgundians, at Arras. When Edward IV. landed at Ravenspur, in 1471, there were in his ranks three hundred Flemish soldiers armed with hand-guns. In 1480 the *petronel*,* or *arquebus*, came into use. This weapon, which was of the clumsiest kind, was at first discharged by means of a lighted match; the wheel-lock took the place of the match in 1517, and this in its turn was eventually superseded by the flint.

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* *French "petrinal," a petronell, or horseman's piece; according to Skeat, almost certainly derived from the Spanish "petrina," a belt or girdle—hence a horseman's belt for attaching a petronel.*

The hand-guns of ancient times were very heavy, and could not be used without forked rests, which were employed as late as the Civil War in the time of Charles I. A lighter kind, with the improvement of the flint-lock, was invented in 1692, and continued in use until 1807, when the Rev. Alexander J. Forsyth patented the principle of igniting gunpowder in muskets by detonating powder. Since that time, rapid strides have been made in the development of the gun.





ANCIENT ARMS & ARMOUR

IN THE COLLECTION OF

EDWIN J. BRETT.

OF OAKLANDS St Peters THANET

& BURLEIGH HOUSE LONDON.

PLATE I.

THIS Plate is given with a view to assist those who are unfamiliar with Ancient Armour in better understanding the technical descriptions of the various suits represented in the following Plates. It shows at a glance, in outline, all the component parts of the knightly harness:

1. The GORGET, which protects the throat and sustains the weight of the rest of the harness.

2. The HELMET, with the visor and bevor in two separate parts.

3. The REREBRACE, with turner, which covers the arm between the elbow and shoulder.

4. The VAMBRACE, which covers the arm from the elbow to the wrist.

5. The COUDIÈRE, or ELBOW-GUARD.

6. The TASSET, which protects the upper part of the thigh.

7. A globose BREASTPLATE, with tapul (ridge) down its centre, and TACES attached.

8. The ESPALIÈRE, which covers the shoulder and the upper part of the arm.

9. A GAUNTLET, with bell-shaped cuff and separated fingers.

10. A MITON GAUNTLET, with broad, overlapping plates to protect the fingers.

11. An ESPALIÈRE-PAULDRON, to protect the shoulder.

12. The BACKPLATE.

13. The PAULDRON, a complete protection for the shoulder.

14. The JAMBIÈRE, with broad-toed SOLLERETS.

15. The CUISSE, which protects the thigh from the knee to the hip.

16. A RONDELLE, or PALETTE, to guard the inside of the right arm.

17. A REINFORCING ELBOW-GUARD, to protect the left arm in tilting.

18. A long CUISSE and TASSET combined, but which separates into three.

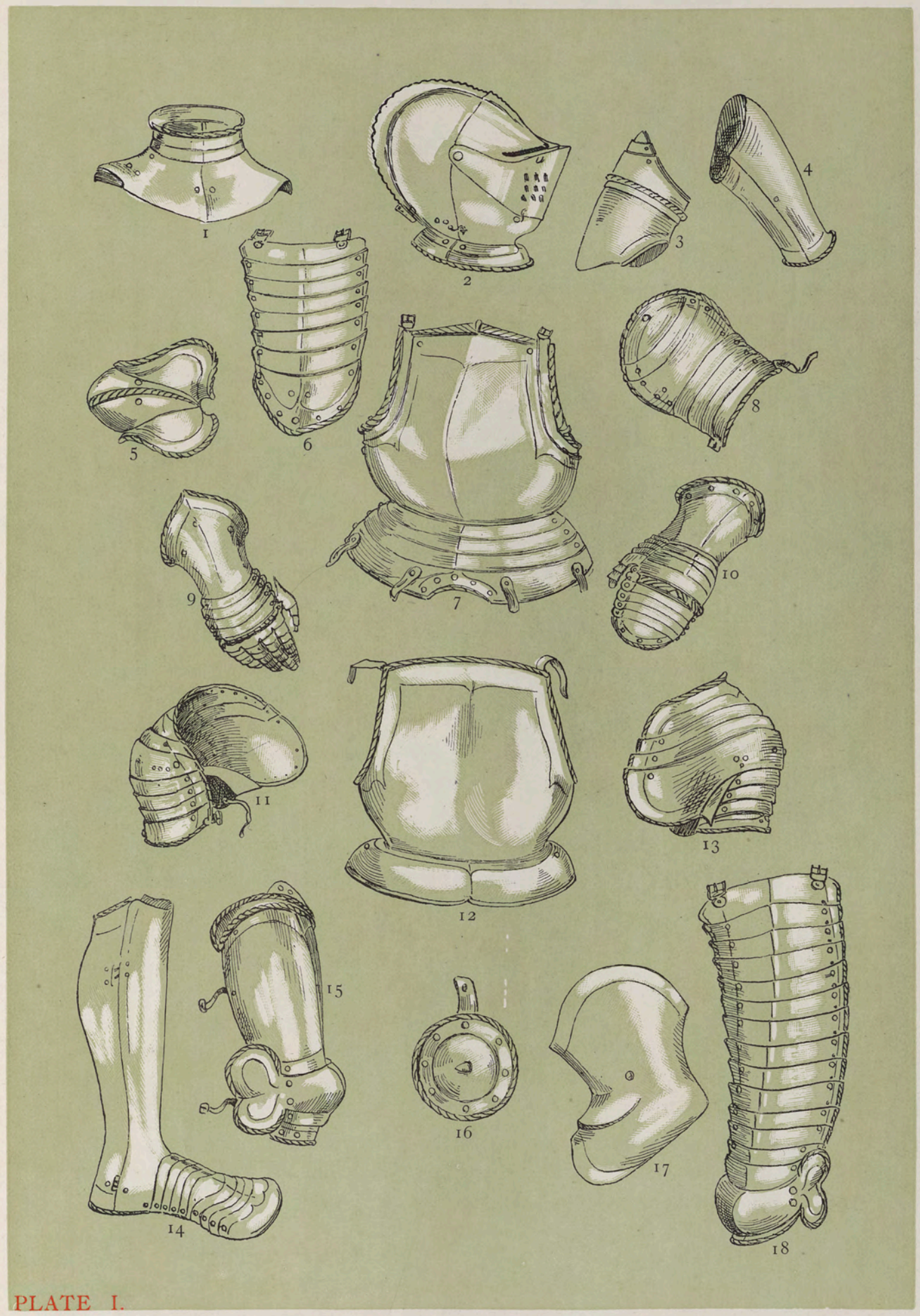


PLATE I.

PLATE II.

LIKE most fluted armour, this bright steel, fluted, cap-à-pie suit, of the kind called Maximilian, is of German origin, its date being *circa* 1510. It was formerly in a collection at Vienna. The suit consists of the following pieces:

THE HELMET is a very rare and fine specimen, of unusual dimensions. It has a visor of a most uncommon kind, not resembling the so-called "bellows" one, but being rather an exaggerated form of the blunt, channelled visor. It is furnished with a long peg for raising it when necessary. The very pronounced chin- and neck-guards are formed of a single plate, but the back of the skull, which has a low, roped comb, is articulated to allow of the head being thrown back.

THE GORGET is high in the neck, and has spring-pin tackle.

THE BREASTPLATE is of globose form, having movable gussets, which, together with the edge at the top of the breastplate, are worked so as to resemble a thick rope; it is articulated at the waist, and has a fixed lance-rest.

THE TACES consist of three plates, and are riveted to the breastplate.

THE TASSETS are short and splinted, and are permanently riveted to the taces. There is a very thick, roped edge on the bottom splint of each.

THE BACKPLATE exactly matches the breastplate; it has a deep-jointed *garde de rein*, which is riveted on.

THE PAULDRONS are of graceful form; the right one does not cover the armpit so much as its fellow one, the object being to admit of the lance being couched. Each pauldron has an aperture on the top splint to catch the spring-pin tackle of the gorget.

THE REREBRACES have turning pivots, riveted to the pauldrons.

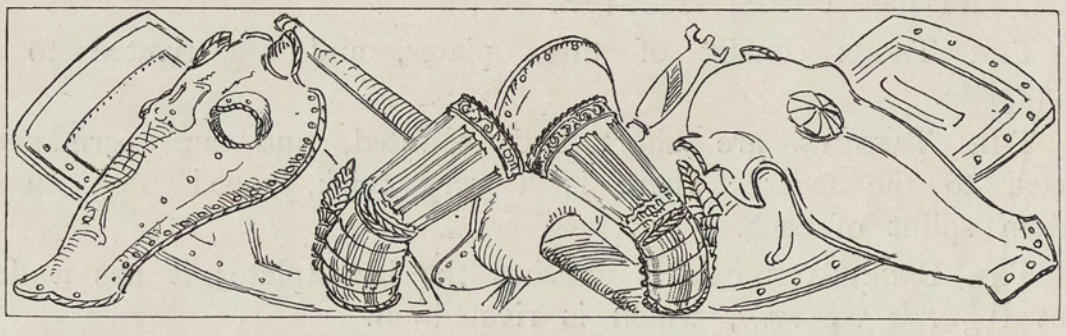
THE COUDIÈRES are of moderate size and of very elegant form; they are riveted to the rere- and vam-braces, which are articulated.

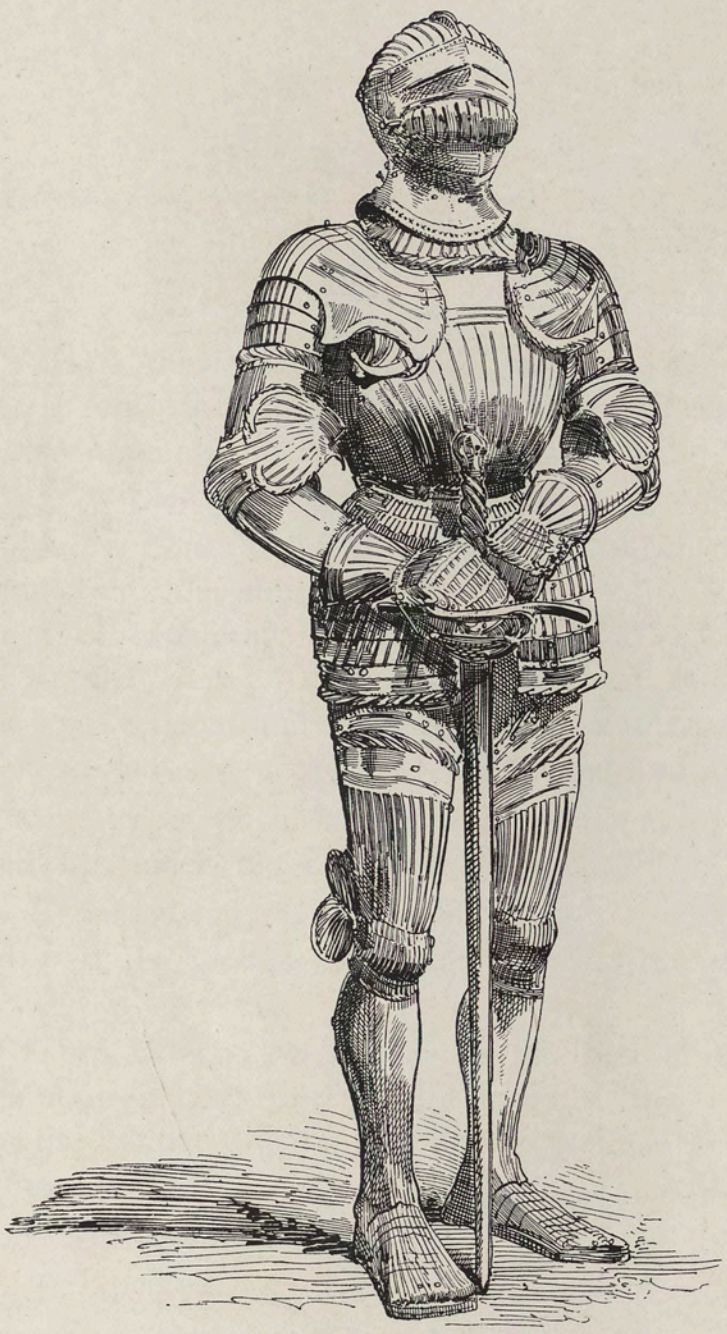
THE VAMBRACES open by means of hinges, and encircle the entire lower arm.

THE GAUNTLETS are of the *miton* type, and the cuffs open with hinges so as to admit the vambraces. From the wrist downwards they are very square in form, and have a thick rope on the knuckles. All the fluting on these specimens is close and fine.

THE CUISSES are articulated at the top in a peculiar and very beautiful manner. The edge of the uppermost splint has a thin rope, whilst the deep plate forming the actual cuisse has a thick, handsome one at its edge. Each cuisse is articulated at the knee, which has a large, fan-shaped guard.

THE JAMBIÈRES are elegant in form, and are furnished with sollerets, of which the toe-caps are very broad and square. These sollerets have a small rope beaten up on them, which goes half-way up the centre of the foot; they are of extreme flexibility.





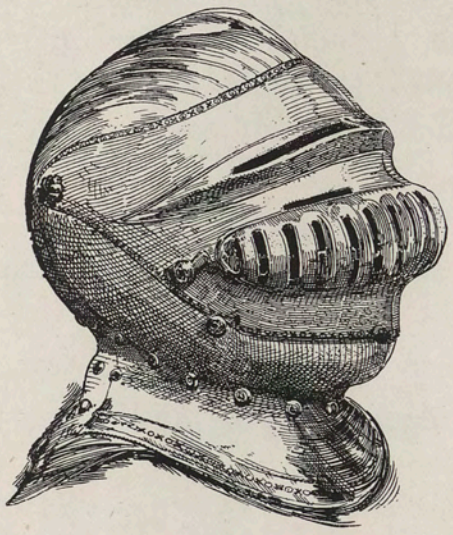


PLATE II.

PLATE III.

THIS three-quarter suit of crested armour, for fighting on foot, is a specimen of the earliest kind of fluted Maximilian armour, its date being *circa* 1510. It consists of the following parts:

THE HELMET has a low, broad crest in the centre of the skull, and the flutings, which are peculiar, terminate at half-way instead of extending from back to front as is usual. It is laminated at the back. The visor, which is of bellows type, has three sharp projections, and is pierced for breathing on one side only. The jaw-piece and the neck-guard are forged out of one piece.

THE GORGET is fluted on the front plate at opposite angles, and comes well up under the chin.

THE BREASTPLATE has movable gussets, which, like the top, are roped. It is globose in form, but is not articulated at the waist.

THE TACES, which are riveted to the bottom of the breastplate, consist of four plates overlapping upwards, the bottom one being arched in the centre to admit of the brayette.

THE TASSETS are attached to the taces by straps and buckles, and extend nearly to the knee.

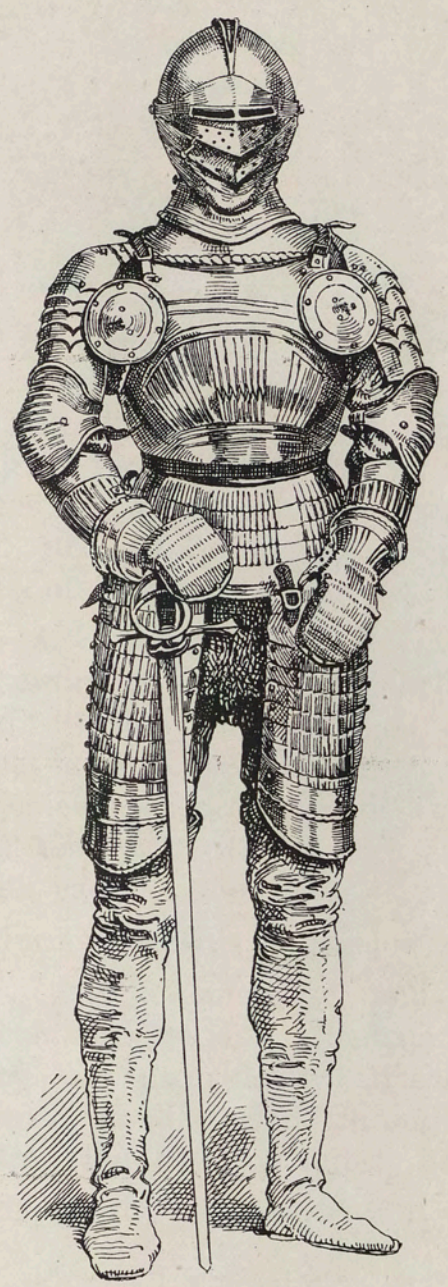
THE BACKPLATE is very closely fluted, and has a deep *garde de rein*.

THE ESPALIÈRE-PAULDRONS, which are of slightly earlier date than the rest of the suit, evidently belonged to a very fine Gothic harness, by the quality of the workmanship. The plates are scalloped, and the large plates which cover the shoulder-blades are fashioned like a dragon's wing.

THE COUDIÈRES are large, closely fluted, and attach to the lower plate of the espalière and the top of the vambrace by leather straps.

THE VAMBRACES are fluted on the top or outside plate only.

THE GAUNTLETS are *mitons*, and extremely flexible.



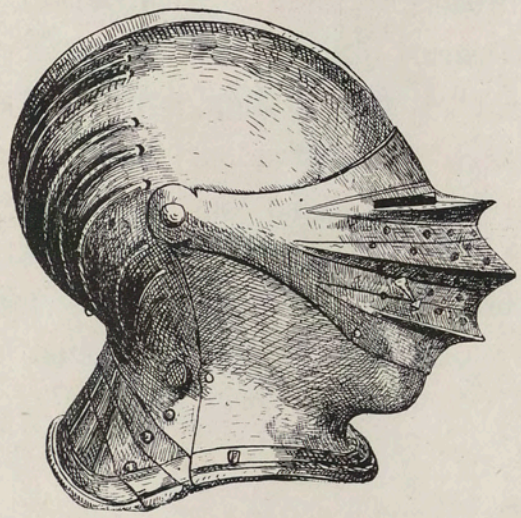


PLATE III.

PLATE IV.

FLUTED cap-à-pie suit of bright steel armour, of German origin. It is a specimen of the sort called Maximilian, its date being *circa* 1515. It was originally in the collection of Sir Coutts Lindsay, Bart. All pieces in this suit are those actually belonging to each other, the helmet, in particular, being very remarkable. The parts of this harness are as follow:

THE HELMET is a close one. The face-guard must not be confounded with the ordinary rounded, channelled one, or with the one generally termed "bellows" visor, so often found at this period. The jaw-piece is also peculiar, the chin being very pronounced: this shows chiefly when the visor is raised. The helmet has movable plates at the back of the neck, to allow of the head being thrown back with ease.

THE GORGET is furnished with spring-pin tackle.

THE BREASTPLATE has a lance-rest, and is globose in form. It has movable gussets, and is also articulated at the waist. The taces and short tassets are permanently attached to it. The flutes on this breastplate (and on the suit throughout) are exceedingly close, the spaces between the ribs, or flutes, being very concave.

THE BACKPLATE is of the usual type for this period; it has a deep *garde de rein.*

THE PAULDRONS have the *passe garde*—an invention to turn off or stop an upward thrust with a lance or sword.

THE REREBRACES are as usual, with turners.

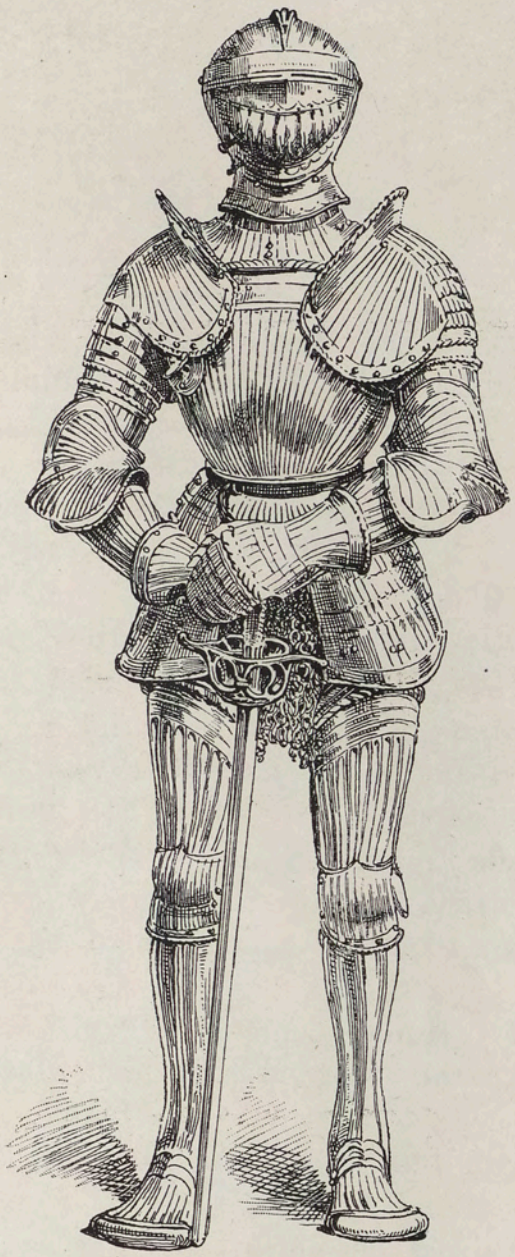
THE COUDIÈRES are large and elegant in form.

THE VAMBRACES encircle the entire fore-arm.

THE GAUNTLETS are a fine pair, and of the *miton* type, the fingers not being separated.

THE CUISSES are articulated at the tops and knees only.

THE JAMBIÈRES have broad-toed sollerets.



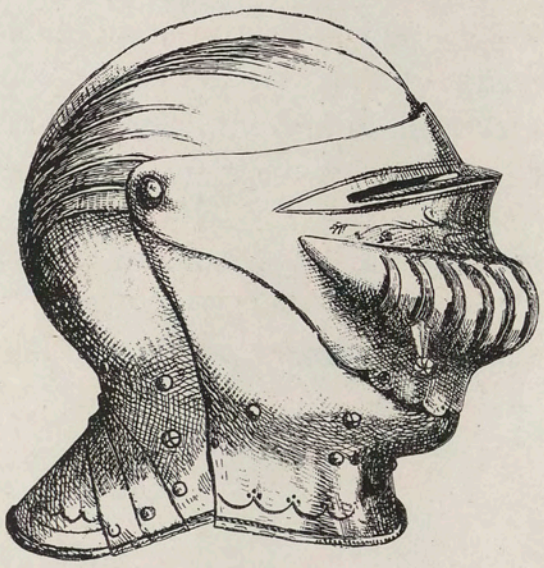


PLATE IV.

PLATE V.

CAP-À-PIE, fluted suit of bright steel, of the kind called Maximilian, and of German origin, its date being *circa* 1515. It is a fine specimen, but does not present any very striking differences from the usual fluted armour, beyond the fact that the shoulders are covered with espalières.

THE HELMET is a close one, with small neck-guard, and has a visor formed of sharp, projecting points: this type is called by modern collectors, "bellows visor."

THE GORGET is furnished with spring-pin tackle, and is fluted in an uncommon way, the ribs being mostly quite perpendicular. Those, however, from the centre are at opposite angles.

THE BREASTPLATE is of globose form, and has the lance-rest, as well as the thick, movable gussets, fashioned like ropes; it is articulated at the waist. The flutings come high up towards the neck.

THE TACES are of overlapping splints. Beneath will be seen chain mail, commonly used to protect the necessary openings between the tassets.

THE TASSETS are short and small. and are permanently attached to the breastplate.

THE ESPALIÈRES take the spring-pin tackle of the gorget, having an aperture on the top plate for that purpose.

THE REREBRACES have turning-pivots.

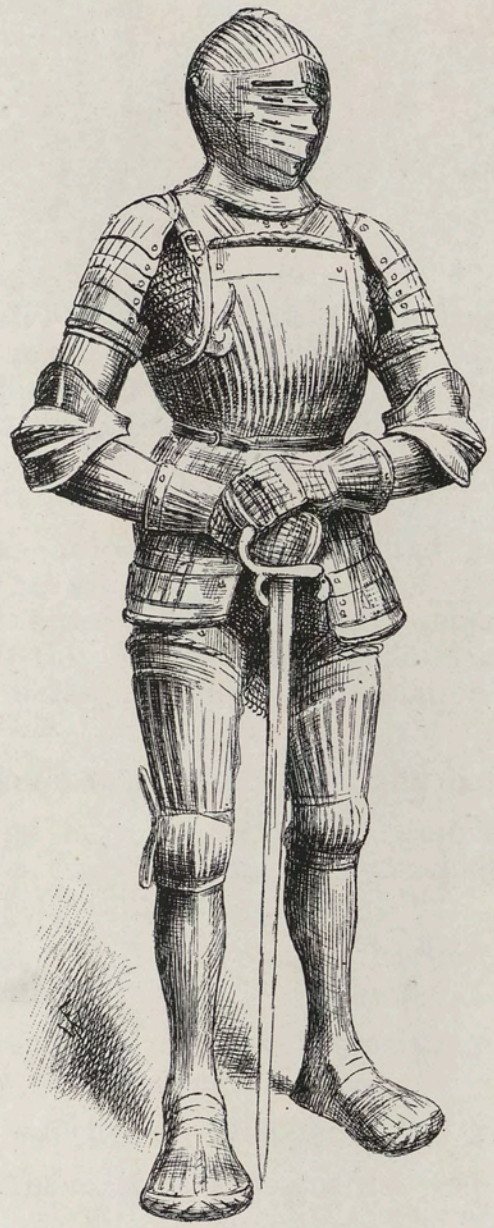
THE COUDIÈRES are large and of very graceful form.

THE VAMBRACES encircle the entire lower-arm.

THE GAUNTLETS are of the *miton* type. The fingers are not separated.

THE CUISSES are articulated at the top and knees only. The knees have large fanguards on the outside.

THE JAMBIÈRES have large broad-toed sollerets.



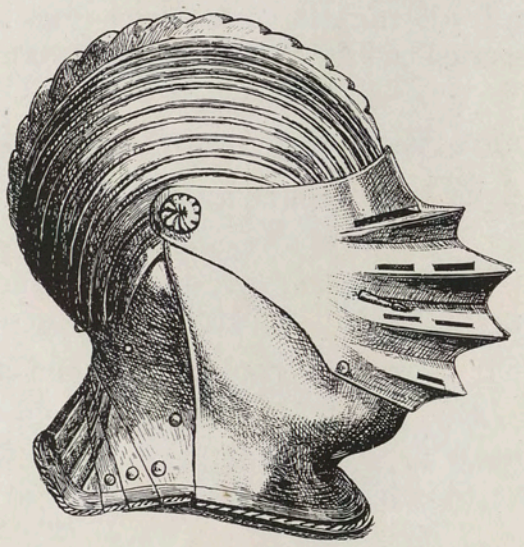


PLATE V.

PLATE VI.

A COMPLETE fluted or crested harness for man and horse, of the reign of Maximilian I. It is of German origin —probably Nuremberg—and is perfect in all its details, being a fine example of the early sixteenth-century armourer's work. The rider's suit consists of the following parts:

THE HELMET has a low, roped comb, and movable plates at the base of the skull. The visor and bevor are forged out of one piece, which is pointed and fluted: this is rather unusual, as the majority of fluted helmets of this period have bellows visors. The jaw is also fluted, and the neck-guard is a continuation of it, flanged and roped.

THE GORGET is laminated at the neck, and has a thick, roped rim.

THE BREASTPLATE is very globose, has movable gussets, and is furnished with a lance-rest. The waist is articulated to allow of free movement in bending forward.

THE TACES consist of three plates, the lower one being arched and roped in the centre.

THE TASSETS are short, and each consists of four plates; they attach to the taces by flexible hinges.

THE BACKPLATE, which is of fine form, has a deep *garde de rein*.

THE PAULDRONS have large pass-guards.

THE REREBRACES have turners.

THE COUDIÈRES are large and elegant in form; they attach to the rere- and vam-braces by leathers which connect them to buttons inside.

THE VAMBRACES encircle the entire lower arm.

THE GAUNTLETS are *mitons*, and have thick ropings over the knuckles.

THE CUISSES come well up to the hips on the outside, and are laminated at top and bottom, the knee-guards having large, fluted fans.

THE JAMBIÈRES have broad-toed sollerets, the toe-caps of which terminate in scrolls on each side.

THE SWORD in the hands of the figure is swept-hilted, has a long, broad blade, and is of the same epoch as the rest of the harness.

THE armour for the horse, which is of precisely the same character as the suit for the rider, consists of the following parts:

THE BIT, which is very long in its branches and has no bosses, is of the middle of the sixteenth century, but did not originally belong to the rest of the harness.

THE CHANFREIN is large, and reaches from the nostrils to the top of the head. The sight-apertures are covered with cup gratings, which are a complete defence for the eyes, and in the space between these is a spike similar to the horn of a unicorn.

THE CRINET reaches from the top of the chanfrein to the cantle of the saddle, and is composed of many overlapping plates, which are riveted to each other, and work in long slots on each side, the centre being leathered: this contrivance gave perfect freedom to the horse's neck. The laminated plates under the neck only reached half way.

THE POITREL, which covers the chest, has two embossed cups; it attaches to the crinet by spring-pegs passing through holes in the top of the poitrel.

THE SADDLE has a cantle, which comes well up over the lower tace of the figure, and has two roped scrolls as ornaments in the centre.

THE BUR reaches the lower plate of the *garde de rein* of the back-plate, and extends well over each side of the horse.

There are no flanchards to this harness.

THE CROUPIÈRE is massive, being composed of several plates riveted together; it extends from the bur of the saddle to the lower part of the rump. The aperture for the tail is fashioned to represent the scales of a crocodile, and is trumpet-shaped at the end.

This fine equestrian harness was formerly in the collection of an Italian retired officer in Milan, by whom it had been carefully preserved for many years, and of whom the author succeeded in purchasing it after persistent overtures extending over a period of fifteen years.



PLATE VI.

PLATE VII.

GERMAN cap-à-pie suit of fluted Maximilian armour. The flutings are very close, and the shoulders are covered with espalières; otherwise the suit does not call for any special remark, as all fluted or crested armour of this class is very similar.

THE HELMET, which is probably of Italian workmanship, is very broad on the skull, and the projections on the visor are not very prominent. The chin is split and opens on hinges: these are hollowed at the bottom to admit the rope of the gorget on which it works.

THE GORGET is deep and laminated at the neck.

THE BREASTPLATE is globose in form, has movable gussets and lance-rest, and is articulated at the waist.

THE TACES consist of four plates.

THE TASSETS are short, and the lower plate is thickly roped; they attach to the taces by strap and buckle.

THE BACKPLATE is articulated at the waist, and has a *garde de rein* composed of four plates.

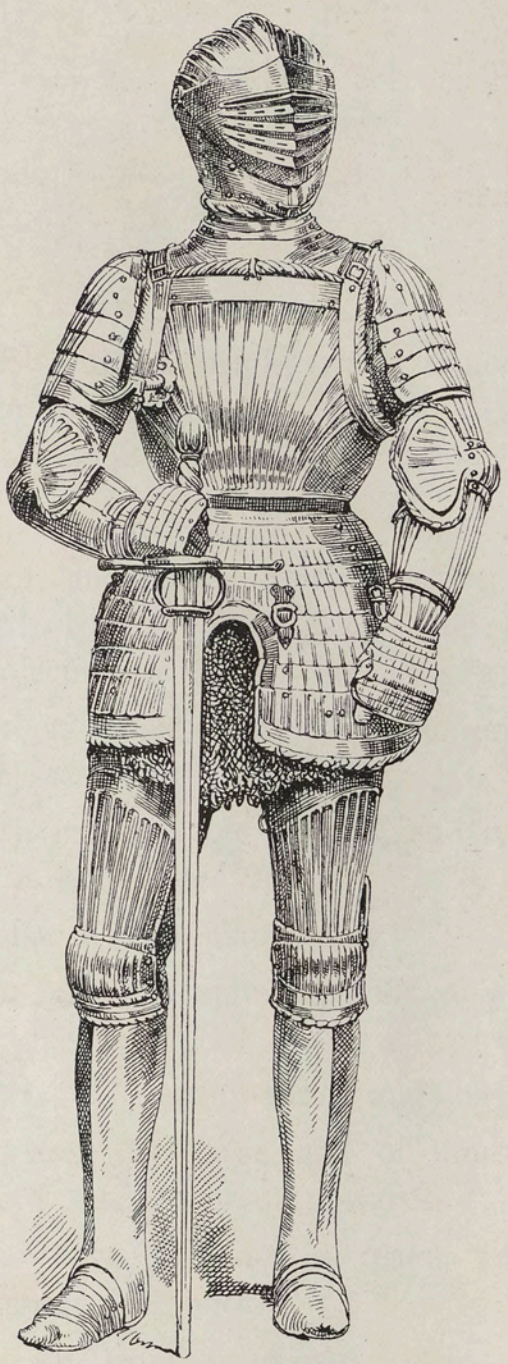
THE ARMS have espalières to cover the shoulders; they attach to the gorget with strap and buckle. The elbow-guards are small, and are riveted to the rere- and vam-braces, which are articulated at top and bottom.

THE GAUNTLETS are of the *miton* type. The cuffs open to allow the hand to pass easily into the glove.

THE CUISSES are composed of one plate each, which are articulated at the bottom. The fans on the outside of the knee-guards are large and prettily roped; they are not shown in the engraving.

THE JAMBIÈRES are plain, as is usual in fluted armour.

THE SOLLERETS are broad-toed, and are ornamented with a thick rope beaten up on them.



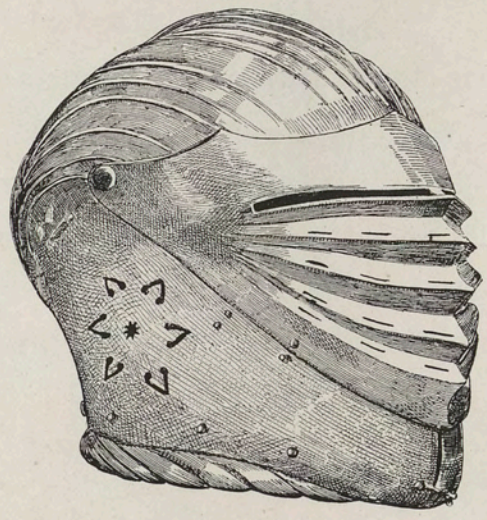


PLATE VII.

PLATE VIII.

CAP-À-PIE suit of bright steel armour. It is a good specimen of the reign of Henry VIII., and consists of the following pieces:

The Helmet is a close one, with a high comb, the visor and bevor being separate plates. It has a very deep neck-guard, consisting of two plates, in front and rear. The bevor has a projecting screw for attaching a reinforcing piece.

The Gorget is as usual, but is much jointed at the neck: this, however, is not seen in the Engraving.

The Breastplate has movable gussets, and a lance-rest attached. It has a tapul, and is of pointed form.

The Taces consist of two plates only.

The Tassets are long and splinted, and are permanently attached to the taces.

The Backplate is of elegant form, and has a *garde de rein.*

The Pauldrons are very large and of unusual character. The plates of these in both cases overlap upwards.

The Rerebraces have turners, as usual, and are attached to the pauldrons by a strap and buckle.

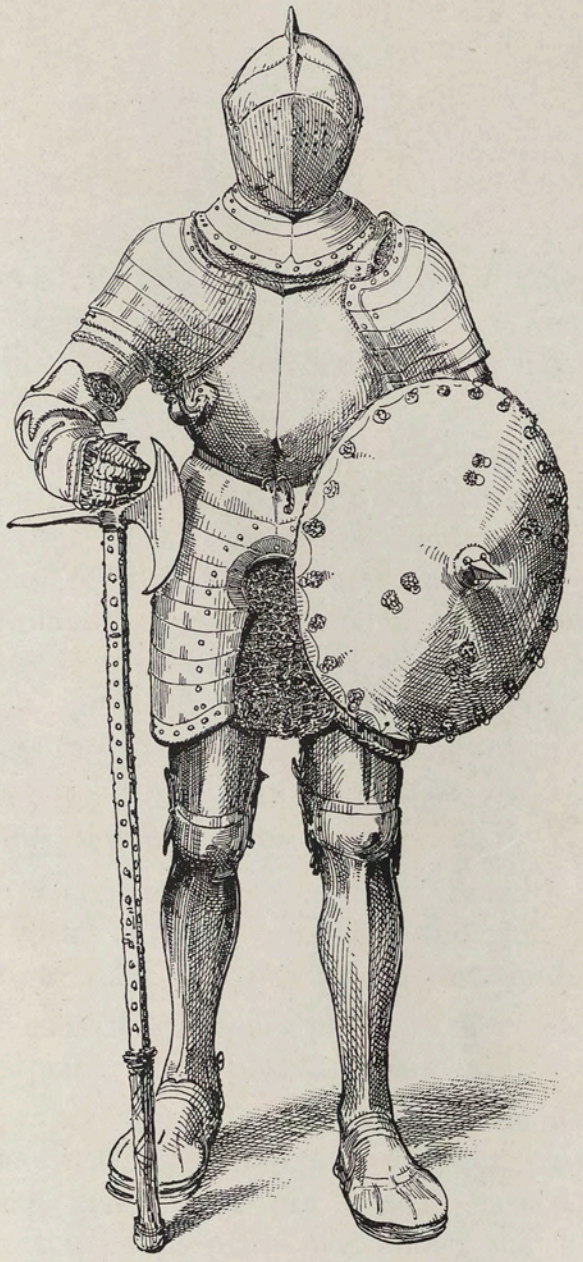
The Coudières are small, and are riveted to the rere- and vam-braces, both of which are articulated.

The Vambraces encircle the entire lower arm.

The Gauntlets are of very beautiful form, and have separated fingers. One is covered by a shield.

The Cuisses are articulated at the knee only.

The Jambières, which are finely formed, protect the entire lower leg, and are furnished with very broad-toed sollerets.



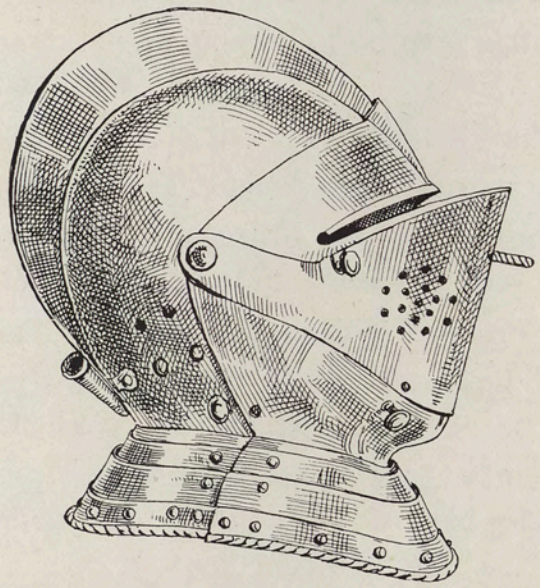


PLATE VIII.

PLATE IX.

PROBABLY this cap-à-pie suit of bright steel armour is of German manufacture. It is a fine specimen of *temp.* Henry VIII. The harness consists of the following pieces:

THE HELMET has a low comb and a movable umbril. In this specimen a piece called a "falling bevor" is substituted for the usual visor and bevor that work on the pivot to which all parts of the helmet are attached. The falling bevor consists of two plates; these, with the usual jaw-piece, protect the face, from the eyes downwards, and the upper part of the neck. The helmet has a movable plate at the back of the neck, to admit of the head being thrown back with ease.

THE GORGET is fitted with shoulder-caps, and has spring-pin tackle for attaching the espalières.

THE BREASTPLATE is of exceeding breadth across the chest. It is furnished with movable gussets, and has a tapul down the centre, coming to a very sharp point in the middle.

THE TACES consist of four plates; they attach to the lower part of the breastplate by staples and hooks.

THE TASSETS are long-jointed cuisses; each one separates into three parts, at the wearer's option. The lower part is very unusual; it is so contrived that, by a pin which passes through either of three apertures in the broad plate just above the knee, the cuisse can be lengthened or shortened for fighting either on horse or on foot.

THE BACKPLATE is composed of three plates, riveted together, and has a *garde de rein.*

THE ESPALIÈRES have a hole for the spring-pin of the gorget.

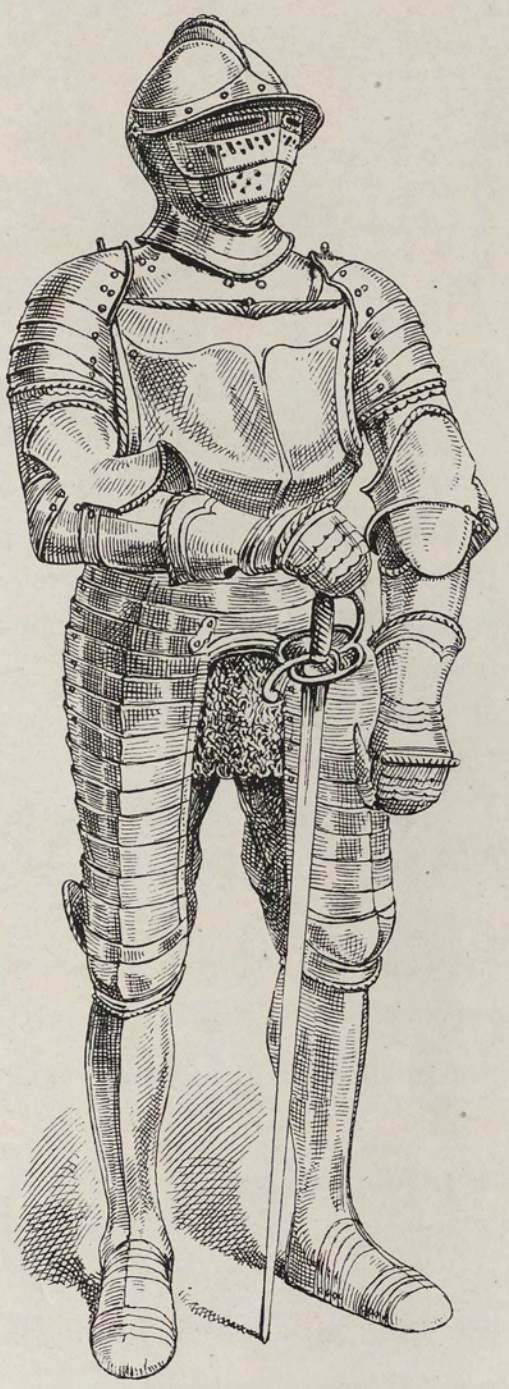
THE REREBRACES are as usual, with turners.

THE COUDIÈRES are riveted to the rere- and vam-braces, which are articulated. The fanguards of these elbows are unusually large.

THE VAMBRACES encircle the entire fore-arm.

THE GAUNTLETS are of the *miton* type, and very fine specimens; the plates of which they are composed have serrated edges.

THE JAMBIÈRES are furnished with extremely pliable sollerets, the toe-caps of which are of slightly rounded shape.



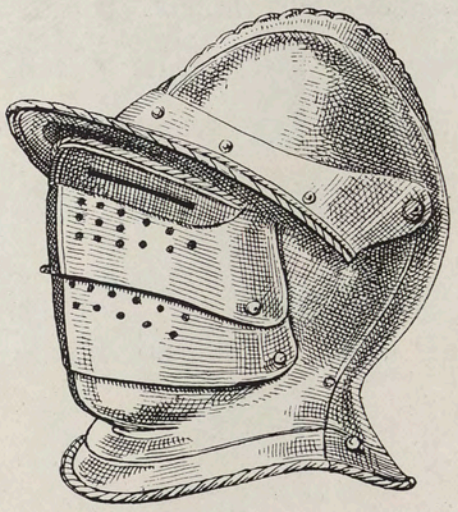


PLATE IX.

PLATE X.

A THREE-QUARTER suit of bright steel armour, originally in the armoury of Sir Samuel Rush Meyrick, at Goodrich Court, and represented in Skelton's "Outlines," describing that collection (vol. i., plate 23). It is very richly ornamented with engraving in bands and scrolls, &c., which is of the highest excellence and beauty. A remarkable feature is that on the breastplate is to be found a figure of our Lord on the Cross, and whilst the engraving throughout the suit is bright on a black ground, all lines or markings on the figure mentioned are done with gold. The suit is probably Italian, of the reign of Henry VIII., and is complete, comprising the following pieces:

THE CASQUE (of the kind called "open") is of very elegant form, with a high comb, and furnished with cheek-pieces.

THE GORGET has spring-pin tackle for attaching the espalière-pauldrons.

THE BREASTPLATE has a very prominent salient ridge, or tapul, in the centre; the point is rather low down. It has the taces attached.

THE TASSETS are long, terminating just below the knee.

THE PALETTES are unusually large, the projecting spike in the centre being skilfully forged out of the actual palettes.

THE BACKPLATE has a small *garde de rein*.

THE RERE- AND VAM-BRACES are of the usual character.

THE COUDIÈRES are large, of very elegant form, and of fine workmanship.

THE GAUNTLETS have articulated splints, with separated fingers.

The armour is placed on the original figure, as at Goodrich Court.





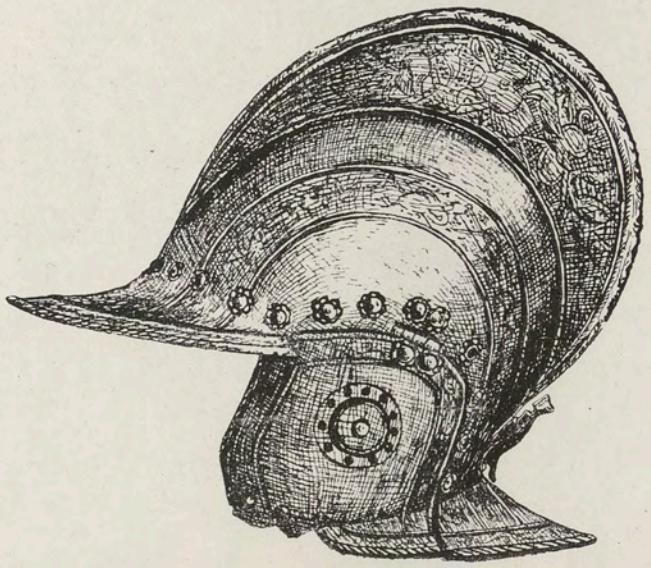


PLATE X.

PLATE XI.

BACK view of the fine suit illustrated on Plate X., showing the interesting subjects, &c., engraved on the following pieces:

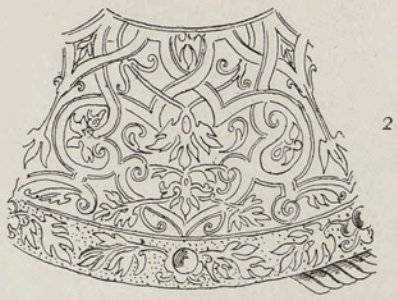
THE PAULDRONS are ornamented with figures of Judith carrying the head of Holofernes.

THE BACKPLATE has amidst the bands of engraving representations of reclining figures holding the Horn of Plenty and attended by cupids.

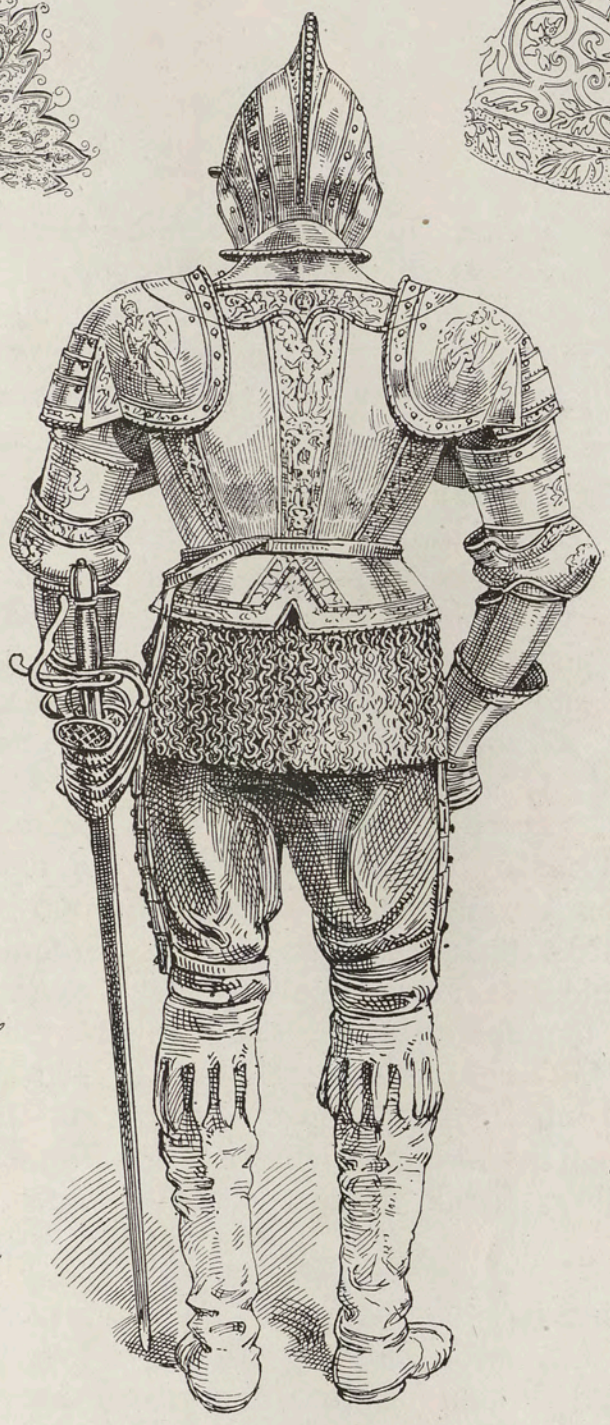
Figs. 1 to 5 illustrate: (1) the design of the engraving on the elbow; (2) the design on the border of the rondelle; (3) the backplate; (4) a three-quarter view of the breastplate, showing the extraordinary projection in the centre; and (5) the actual size and design of engraving at the top of one-half of the backplate.

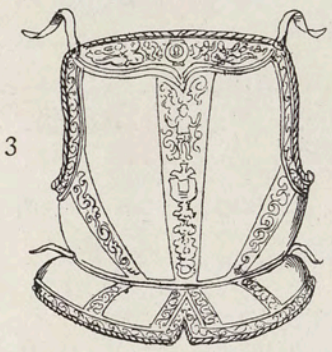


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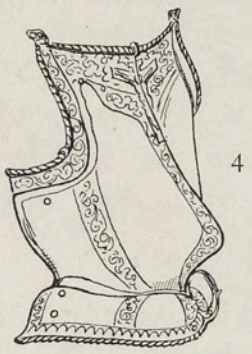


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PLATE XI.

PLATE XII.

ALTHOUGH the demi-suit of armour shown on this Plate is slightly imperfect, it is of great beauty and splendid workmanship, and presents several interesting peculiarities. The harness is fluted and magnificently embossed; its date is 1530, and it is (like most fluted armour) probably of German origin.

THE HELMET, which is represented at the top of the group, is rare and exceedingly interesting. The crown has two separate low combs, which are finely roped. But it is chiefly in the visor and bevor that the difference from other helmets of this period is noticeable. Instead of the usual "bellows" visor, or the blunt, channelled kind (each of which types consists of one plate only), the visor and bevor are separate pieces. The visor is much the same as in other helmets, but the bevor is pierced on both sides with horizontal slots, flanged at both top and bottom to guard each aperture. The pivots by which the visor and bevor are attached to the skull-piece are the originals, so that there is no doubt as to this face-guard, composed of two separate plates, being that really belonging to the casque. The jaw-piece works on hinges, and opens in the centre of the chin, which is very pronounced. This helmet has no neck-guard, but in its place there is a finely-made, roped, hollow bead, which fits exactly over the top rim of the gorget. This arrangement admits of perfectly comfortable movement of the head, and ensures complete safety from a thrust of lance or sword.

THE GORGET is wanting.

THE BREASTPLATE (which occupies the position immediately below the helmet) is of most graceful form; it has movable gussets, which do not reach quite to the top of the plate, and is fluted in panels, the broad spaces between being elegantly embossed. The letters "G . T" on a square panel are repeated on each side, in the midst of the embossing, whilst on the broad space above the fluting are the date, 1530, and a crest, probably that of its owner, but this is somewhat obliterated. This breastplate is not articulated at the waist, and the taces, consisting of four plates, are permanently attached to it.

PLATE XII.—*continued.*

THE TASSETS, which are also magnificently fluted and embossed, are rare and very interesting, being each formed of a single plate; they are permanently attached to the taces by a kind of hinge. These specimens have large, finely-worked, roped edges.

THE BACKPLATE (shown at the bottom of the group) exactly matches the breastplate, and has a deep *garde de rein*, which can be shortened at pleasure. It has steel shoulder-straps attached, which fasten to a staple on the breastplate.

THE PAULDRONS are missing.

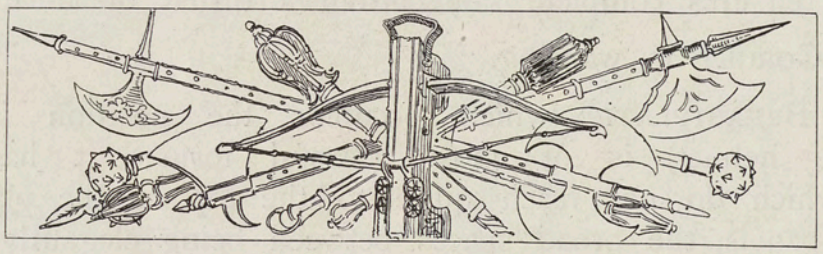
THE REREBRACES, which, with the coudières, vambraces, and gauntlets, are shown on each side of the breastplate, have turning-pivots.

THE COUDIÈRES are of extraordinary size and beauty, and are delicately fluted and embossed, the projection of the elbow being superbly puffed with a double rope.

THE VAMBRACES, which are also fluted, open on hinges, and attach to the coudières by inside strap and button.

THE GAUNTLETS are *mitons*, of splendid workmanship. The knuckles are doubly ridged and roped.

THE RAPIERS on either side of the helmet are Elizabethan.



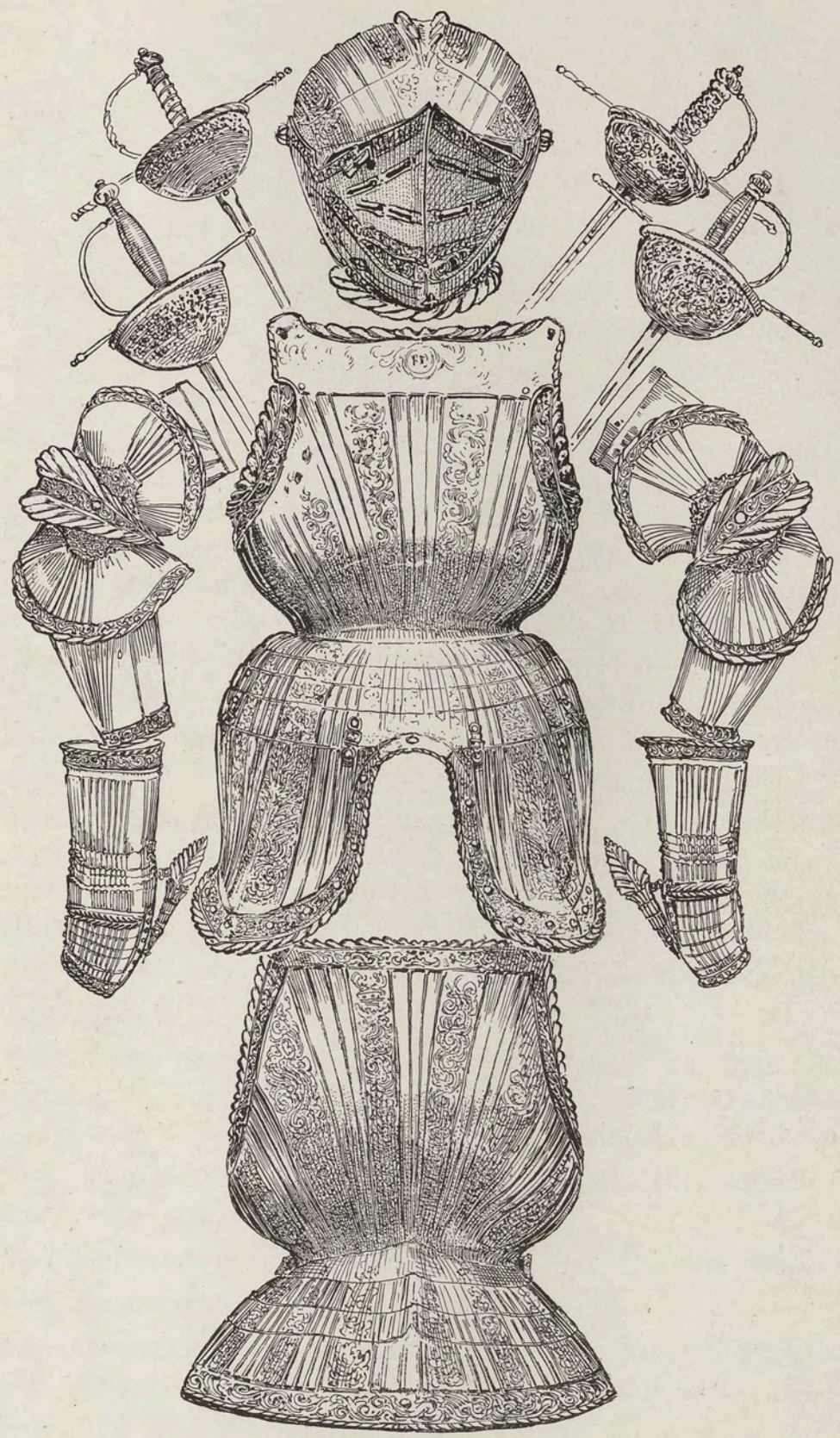


PLATE XII.

PLATE XIII.

IT would be almost impossible to surpass the beauty of this suit of armour, of the middle of the reign of Henry VIII.; it is remarkable for fine workmanship and for elegance of form, and was originally in the collection of Sir Coutts Lindsay, Bart. The pieces of which it consists are as follow:

THE HELMET is a close one, with small comb and deep neck-guard. The visor and bevor are in one piece; the latter is grated, the perforations in this specimen being on both sides. The upper part, *i.e.*, the visor, comes out to a long point, and is a wonderful example of the armourer's skill. This projection is in perfect condition, which is most unusual for such a peculiarity, and this is also the case with the other parts of the helmet.

THE GORGET is articulated at the neck, and has shoulder-caps attached. It is very broad across the chest, and is furnished with spring-pin tackle.

THE BREASTPLATE is of elegant form. It is furnished with thick, movable gussets, resembling twisted cords, and has a very salient ridge, which, towards the centre, comes to an extremely projecting point; it has also a small placate at the bottom.

THE TACES consist of four splints; they overlap upwards.

THE BACKPLATE has a small *garde de rein*.

THE ESPALIÈRES have thick, roped edges at both top and bottom, and the upper plate of each is very finely channelled in a diamond pattern. These plates receive the spring-pin of the gorget.

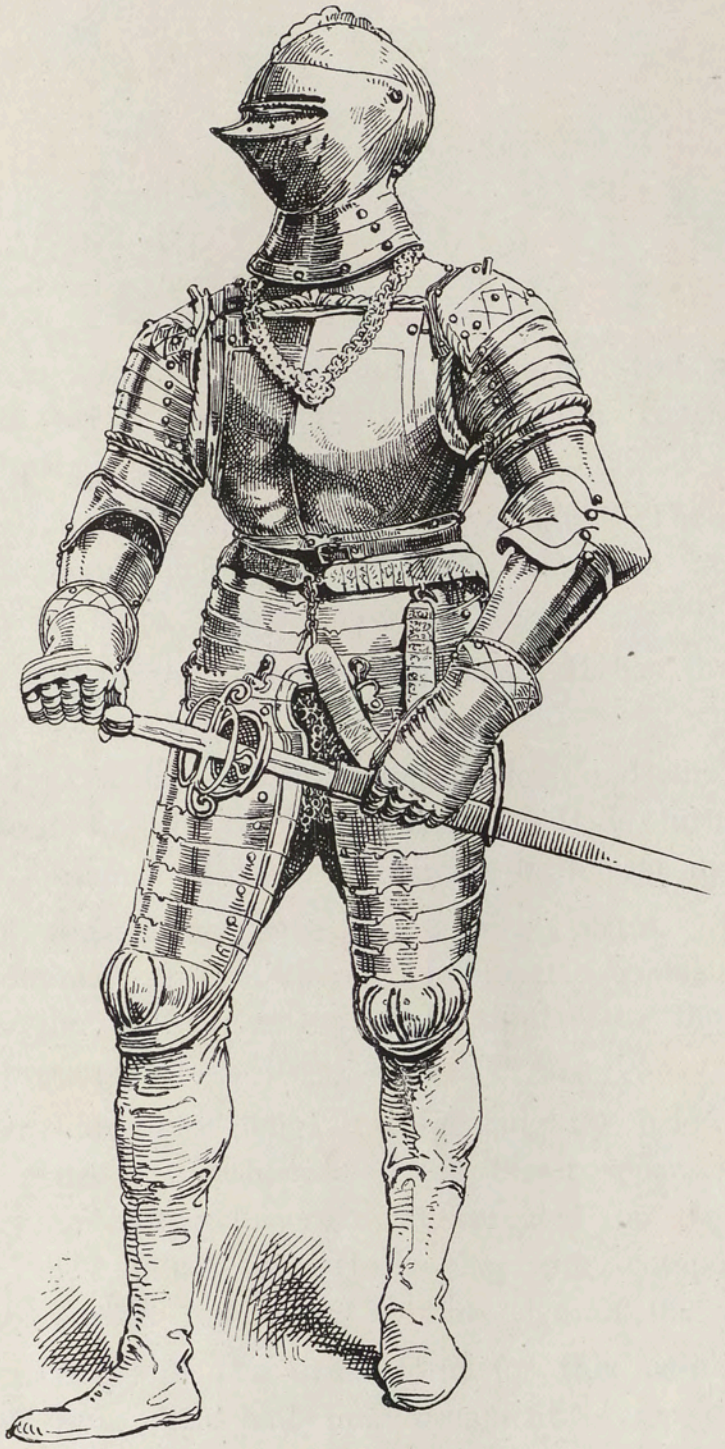
THE REREBRACES have turners, as usual; they attach to the espalières with pin, strap, and buckle.

THE COUDIÈRES are of medium size and graceful form.

THE VAMBRACES encircle the entire fore-arm.

THE GAUNTLETS are splinted and have separated fingers. The diamond pattern is channelled round the tops of the cuffs, exactly matching that on the top plate of the espalières.

THE CUISSES are long and splinted, and terminate in deep knee-caps, which are ribbed in a very elegant manner.



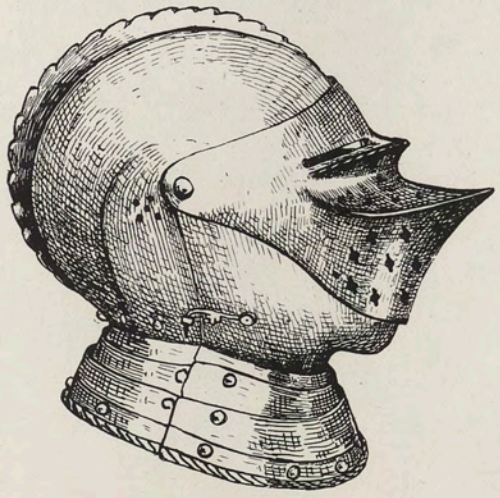


PLATE XIII.

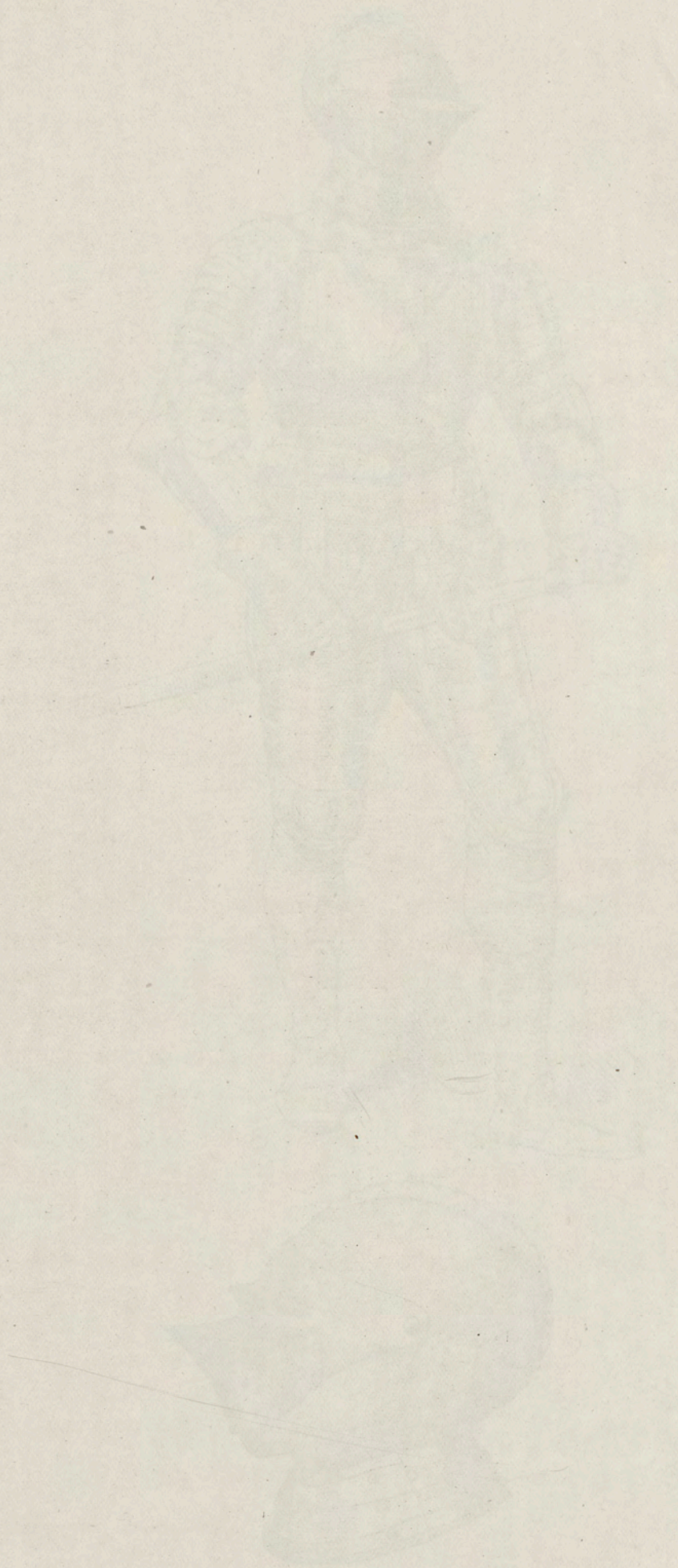


PLATE XIV.

THIS is a demi- or half-suit of bright steel armour, its date being *circa* 1535. The armour consists of the following pieces:

THE HELMET is an open casque. The crown has four tapuls, which terminate in an acorn at its apex. The umbril is very large, and is movable.

THE GORGET is of the usual construction. It has the espalières permanently attached.

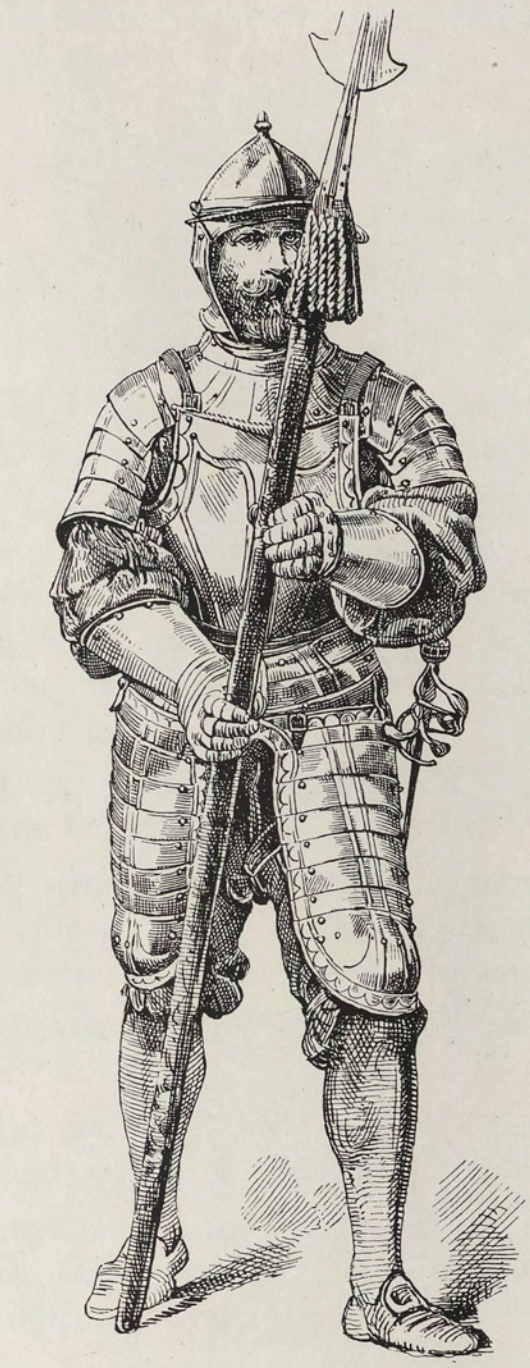
THE BREASTPLATE has a very salient ridge, and the projection is very pronounced slightly below the centre. It is furnished with movable gussets, ornamented with half-circles beaten-up upon them.

THE TACES consist of three overlapping plates. The lowest has a very prominent flange where the brayette is usually fixed: this flange has the half-circles repeated, similar to those on the gussets of the breastplate.

THE TASSETS are very long, reaching slightly below the knee, and the lowest plate is cup-shaped. Each tasset separates into two pieces, and has the half-circle ornament repeated on the outer and inner sides of the splints of which they are composed. This ornament is also worked round the bottom edge of the knee-cap.

THE BACKPLATE is of the usual form for this period, and has a small *garde de rein*. The half-circle ornament is repeated on this and also round the orifices for the arms: this, however, is not shown in the engraving.

THE GAUNTLETS reach to the elbow and have separated fingers.



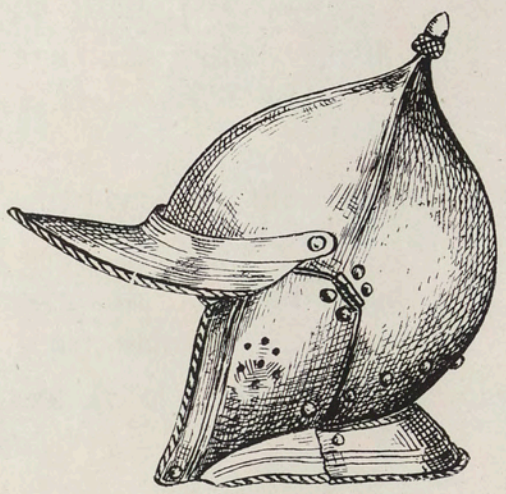


PLATE XIV.

PLATE XV.

THREE-QUARTER suit of bright steel armour, of *circa* 1535, formerly in a collection at Dresden.

THE HELMET is a close one, with a comb. The visor and bevor are in one piece. The part that represents the visor is pierced with long, perpendicular slots, whilst the lower part, forming the bevor, has three long horizontal ones on the right side only. This helmet has a moderately deep neck-guard.

THE GORGET is jointed at the neck, and has shoulder-caps attached, which are hidden by the pauldrons.

THE BREASTPLATE is furnished with movable gussets, which have very thick, roped edges; it has a tapul, with a prominent projection in the centre. Attached to the breastplate is a lance-rest.

THE TACES consist of three overlapping plates; they are riveted to the breastplate.

THE TASSETS are long and jointed; they terminate slightly above the knee, and attach to the taces by straps and buckles.

THE PAULDRONS attach to the gorget by the spring-pin tackle of the latter, each having a hole for its reception. The splints of which they are composed overlap upwards.

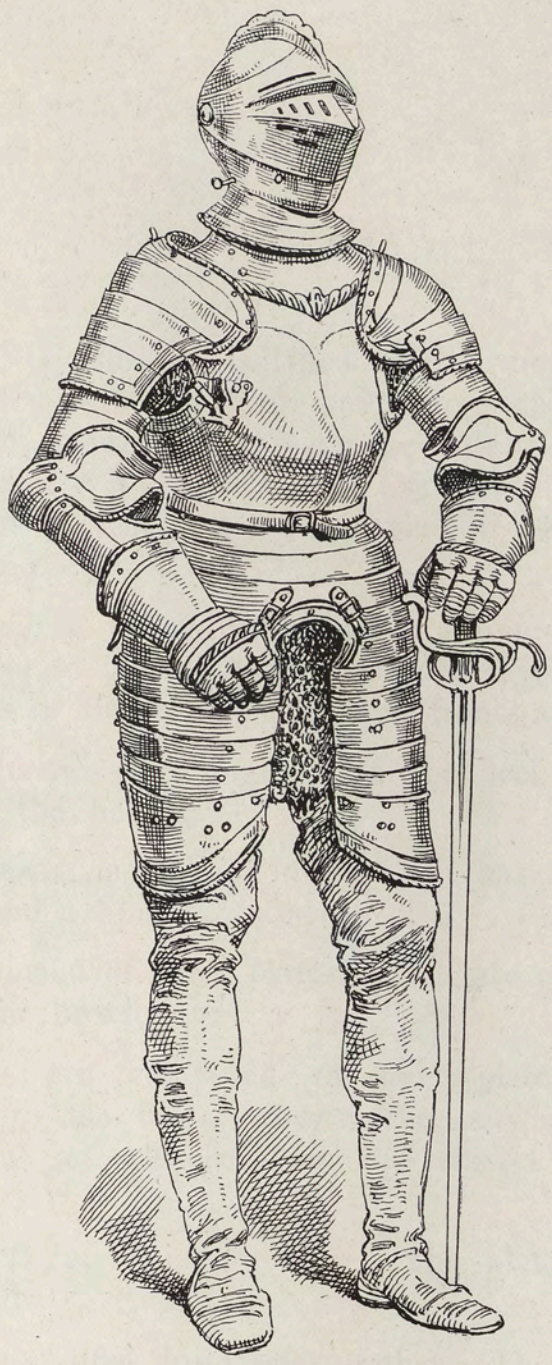
THE REREBRACES have turning-pivots, and each attaches to the pauldron by a pin, strap, and buckle.

THE COUDIÈRES are rather small, and are ornamented with incised lines; they are riveted to the rere- and vam-braces, which are articulated.

THE VAMBRACES encircle the entire lower arm, and open by means of hinges.

THE GAUNTLETS are splinted from the wrist downwards, and have the fingers separated.

THE BACKPLATE is of the usual form, and has a small *garde de rein* riveted on.



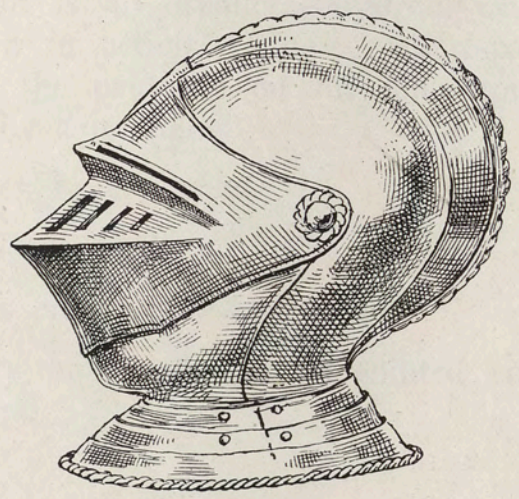


PLATE XV.



PLATE XVI.

CAP-À-PIE suit of polished steel armour, complete in all its details. Its form proclaims exactly the period at which it was worn, viz., the latter part of the reign of Henry VIII. It was formerly in the collection of Count Gayeski, at the Castle of Mgowo, in Prussian Poland.

THE HELMET has a low comb and a plume-holder. The visor and bevor are separate pieces, and are perforated on both sides. The neck-guard consists of two plates, back and front, and is rather deep.

THE GORGET comes very high up in the neck, and is hidden by the neck-plates of the helmet.

THE BREASTPLATE is globose in form; it has a pronounced tapul, movable gussets, and a hinged lance-rest.

THE TACES consist of three plates, which are riveted to the flange at the bottom of the breastplate.

THE TASSETS are composed of four plates each, and are permanently fixed to the taces; they curve outwards at the bottom, which made them set closely over the cuisses when the wearer was mounted.

THE BACKPLATE is simple in form. The plates of the *garde de rein* overlap upwards.

THE PAULDRONS differ from one another. The left is a pauldron proper, and the right is an espalière-pauldron, which gives the right arm freer play when in action. The espalière-pauldron, perhaps, is not so complete as the pauldron on the left shoulder, but the right is further protected by a rondelle.

THE REREBRACES have turners.

THE COUDIÈRES are small.

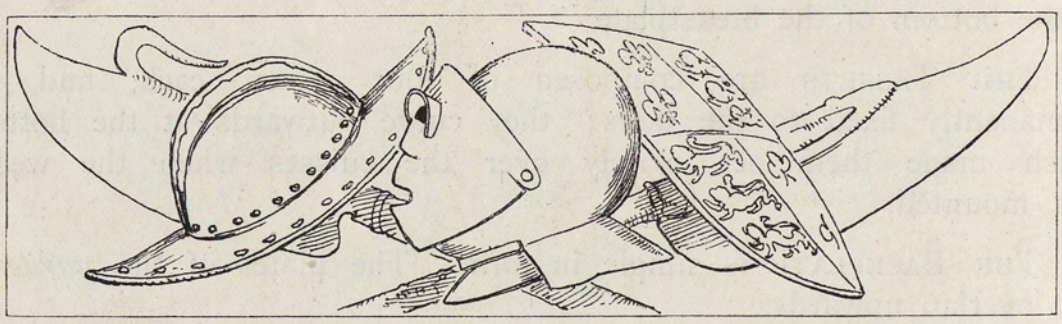
THE VAMBRACES encircle the lower arm.

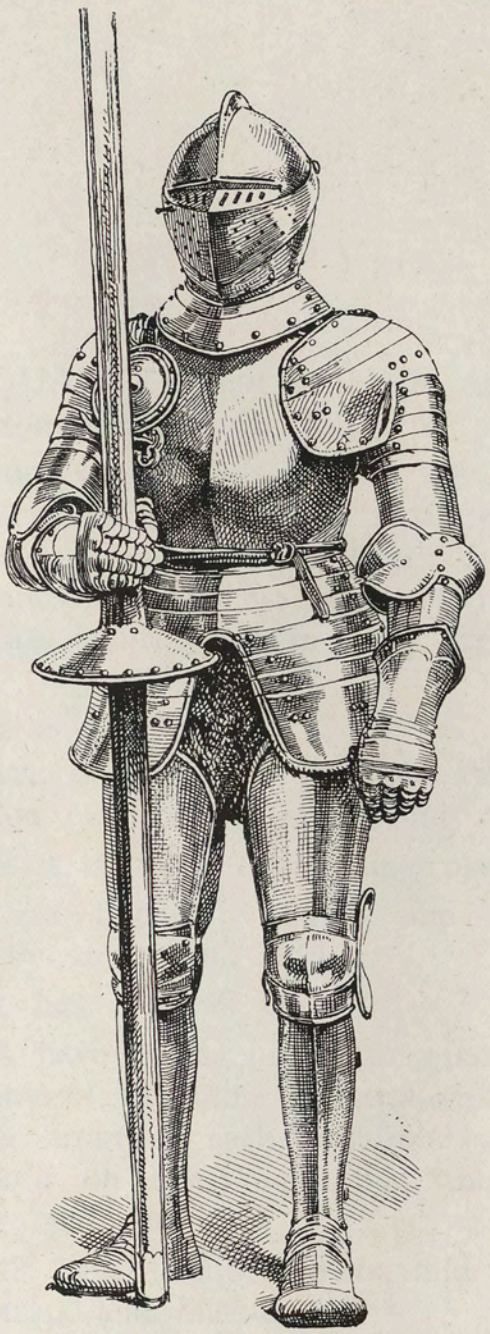
THE GAUNTLETS have rather long, pointed cuffs, splinted wrists, and separated fingers.

THE CUISSES are broad at the top, and are made of one plate only, which is laminated above the knee. The knee-guards are furnished with large fans, and attach to the jambières by key-shaped holes, through which fasteners on the jambs corresponding with the apertures pass, and are then turned at opposite angles.

THE SOLLERETS are very flexible and broad at the toes, which turn up in a fashion peculiar to the period.

THE LANCE in the hands of the figure has a vamplate attached, which protected the right hand.





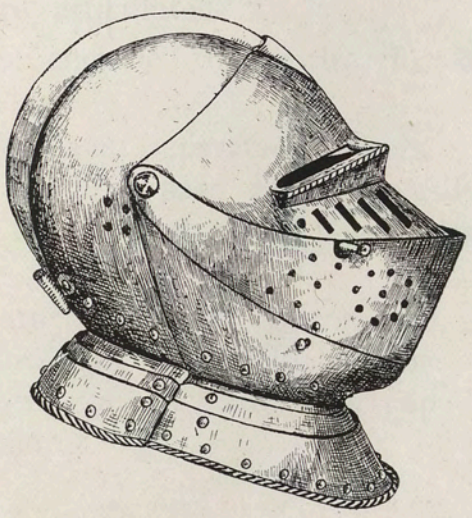


PLATE XVI.



PLATE XVII.

THREE-QUARTER suit of bright steel armour, of *circa* 1545, consisting of the following pieces:

The Helmet is a close one, with a low comb, the visor and bevor being separate pieces. It has a very deep neck-guard, consisting of three plates at both front and back; these are not riveted together, but work on leather straps inside, thus insuring great flexibility to this part of the helmet.

The Gorget is as usual.

The Breastplate is furnished with movable gussets, and has a tapul, the projection of which is slight and very low down.

The Taces consist of three overlapping plates.

The Tassets are unusually large, and are splinted; they attach to the taces by straps and buckles.

The Backplate has a *garde de rein*.

The Pauldrons have arrangements to guard the armpits that are not shown in any of the other illustrations. The splints overlap upwards, and the front of each pauldron has a guard of four small plates that work on one large rivet, their appearance being very like that of an open fan.

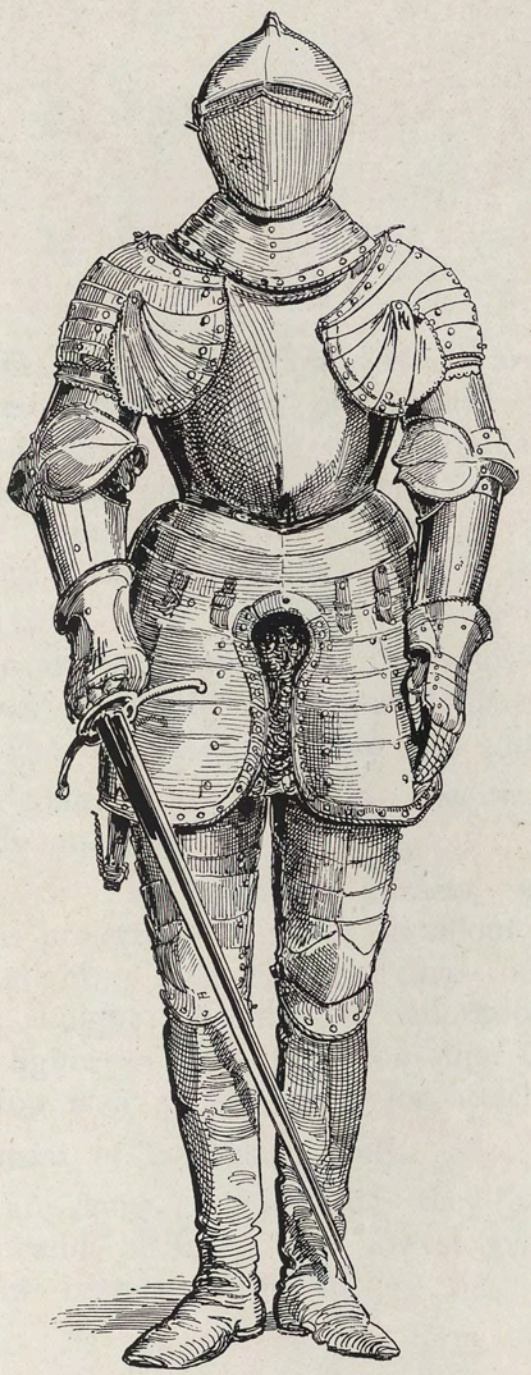
The Rerebraces have turning pivots, and are attached to the pauldrons by pin, strap, and buckle.

The Coudières are small, and are riveted to the rere- and vam-braces, which are articulated.

The Vambraces encircle the entire fore-arm, and open with hinges.

The Gauntlets have separated fingers. The cuffs open on hinges to allow the hand to pass through easily. This arrangement would also prevent the wearer from being deprived of a gauntlet when in action.

The Cuisses are somewhat uncommon, although the same arrangement is exhibited in other illustrations. They are jointed to the top from the knee upwards, the knee-cup being furnished with a guard on the outside.



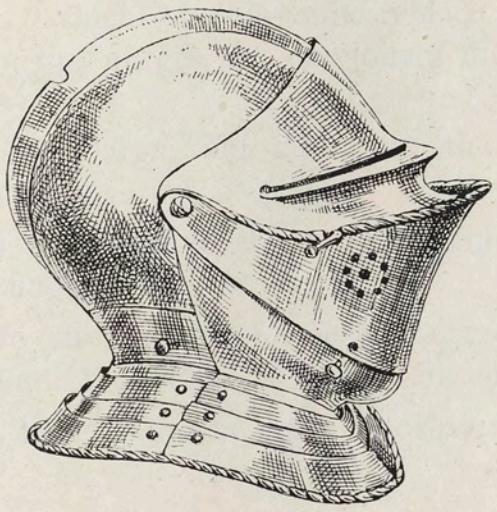


PLATE XVII.



PLATE XVIII.

CAP-À-PIE suit of bright steel armour, handsomely embossed, of the reign of Edward VI. The ground-work of this embossing was originally embellished by gilding, some portions of which still remain on parts of the suit. It was formerly in the collection of Lord Londesborough.

THE HELMET is a close one, with comb and plume-holder. The visor and bevor are separate plates, the visor being pierced with large square apertures, whilst the bevor has long slots on both sides for affording air. The helmet has a deep neck-guard.

THE GORGET comes up high in the neck, and has the espalières permanently attached.

THE BREASTPLATE has movable gussets, and also a tapul down the centre, the projection of which is about the middle of the breast, and is but slight. This specimen has on one pectoral the representation of a knight kneeling in adoration, whilst on the opposite one is a figure of our Lord on the Cross. Under the roped edge at the top is a square staple for attaching a tilting-piece.

THE TACES consist of two plates only.

THE TASSETS are long and jointed; they attach to the taces by the usual straps and buckles. The lowest plate has a sort of honeysuckle ornament beaten-out on it.

THE BACKPLATE is of the usual form, and has a small *garde de rein.*

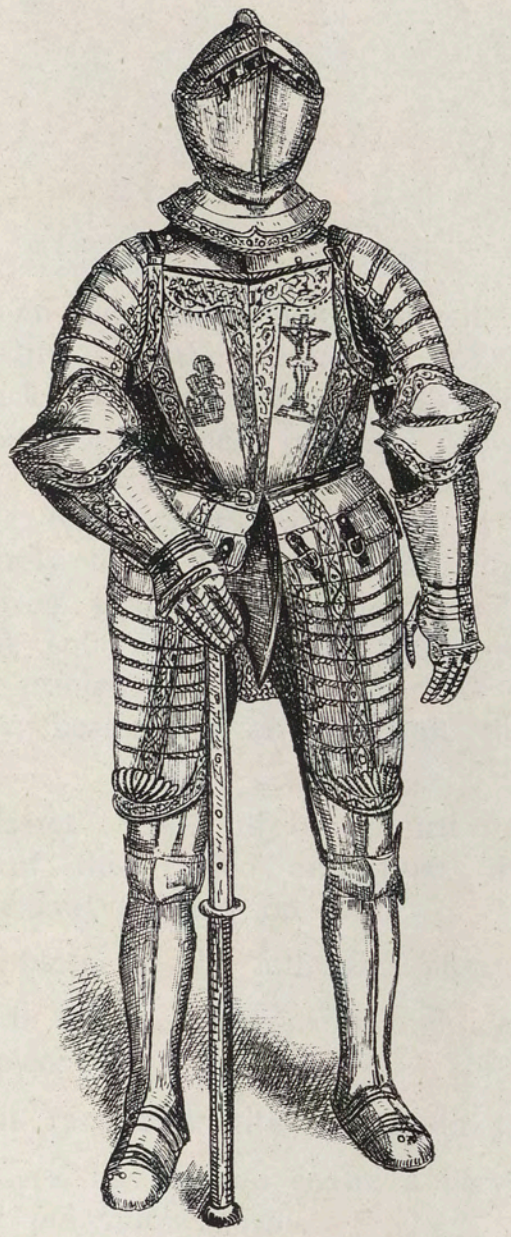
THE ESPALIÈRES, which in this suit replace the pauldrons, are permanently joined to the gorget, as previously mentioned, and extend to the elbow.

THE COUDIÈRES are large, and attach to the lower plate of the espalières by a spring-pin.

THE GAUNTLETS reach up to the elbow. The hands are splinted and have separated fingers.

THE CUISSES are short, and of one plate each, being articulated at the knee only, where they have a small fanguard on the outside.

THE JAMBIÈRES have sollerets with semi-rounded toe-caps.



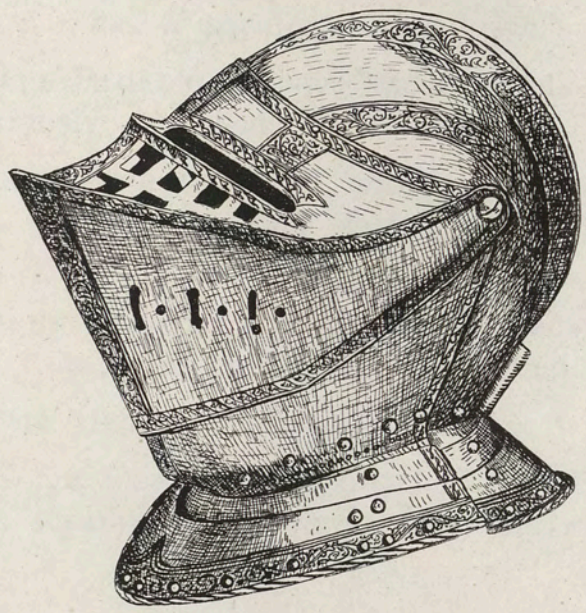


PLATE XVIII.



PLATE XIX.

THE demi-suit of armour shown on this Plate was originally in the collection of Sir Samuel Rush Meyrick, at Goodrich Court, and is delineated in Skelton's "Outlines of the Meyrick Armour" (*vide* vol. i., plate 24). It is probably of Italian origin and of the reign of Edward VI. It is a demi-suit, and has peculiarities rarely to be met with, the elbow-guards (coudières) and espalière-pauldrons terminating in dolphins' heads, the projecting snouts of which are solid; these heads are forged out of the single plate, showing the utmost skill on the part of the armourer. The conventional foliage, beaten up on the suit throughout, is of the greatest beauty.

The term "allecret" seems to be applied generally by collectors to all demi-suits of this period and type, they being worn by infantry and for general fighting on foot.

The harness consists of the following pieces:

THE HELMET is an open one, with high comb, movable umbril, and hinged cheek-pieces.

THE GORGET is furnished with spring-pin tackle.

THE BREASTPLATE has in the centre a very salient ridge, which projects to a blunt point low down.

THE BACKPLATE has a small *garde de rein*.

THE ESPALIÈRE-PAULDRONS have the dolphins' heads beaten out on them as previously described.

THE REREBRACES are furnished with turners, and are made to detach from the espalières. They fasten on with pin, strap, and buckle.

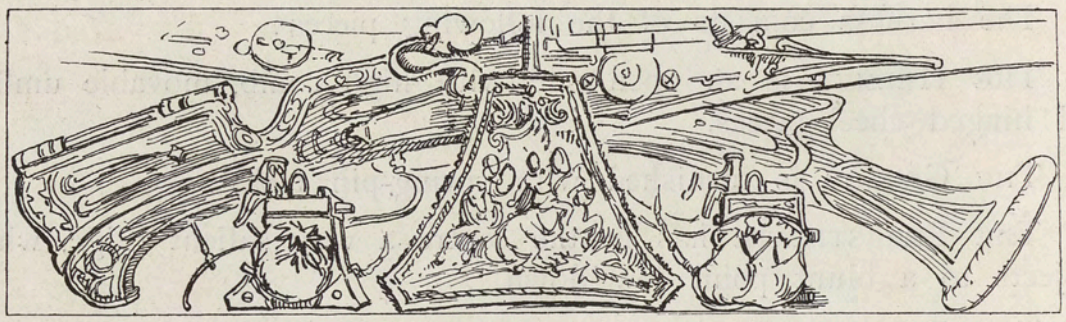
THE COUDIÈRES terminate in dolphins' heads, and are riveted to the rere- and vam-braces, which are articulated.

THE TACES are riveted to the breastplate.

THE TASSETS are long, and are attached to the taces by buckles and straps. Each separates into two parts, at the will of the wearer.

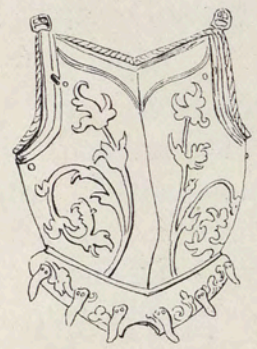
THE GAUNTLETS, which are plain, are not those originally belonging to the suit. The drawing in Skelton's "Outlines" shows that the originals were missing whilst the harness was at Goodrich Court.

Figs. 1 to 7 show separate views of: (1) the breastplate, (2) the backplate, (3) the long tasset, (4) the lower part of the arm, (5) the gorget, (6) the helmet, and (7) the pauldron.





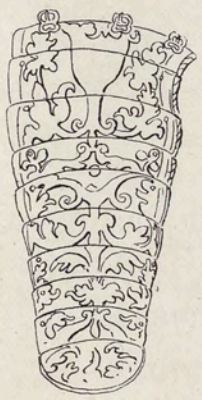
I



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PLATE XIX.

PLATE XX.

ON this Plate is shown a black three-quarter harness, ornamented with bright, sunk stripes, each stripe having a roped rib beaten up in the centre. It is of German origin, of the period of Edward VI., and of the kind called "allecret"; but it is much more complete than is usually the case with suits of this description. The harness consists of the following pieces:

THE HELMET is an open casque, with hinged cheeks. The umbril is not movable, being actually the same plate as the skull, which has a high comb. This helmet has a very deep neck-guard.

THE GORGET is precisely similar to those usually found in allecret suits.

THE BREASTPLATE has a tapul, which is pointed in the centre. This portion of the harness well displays the roped rib in the centre of the sunk stripes mentioned above. It is also remarkable in having a small placate at the bottom, and the movable gussets are ornamented with a kind of pointed pattern.

THE TACES consist of two plates only.

THE TASSETS terminate just above the knee, and are splinted; they attach to the taces by straps and buckles.

THE BACKPLATE is exactly similar to the breastplate in ornamentation, &c.; it has a small *garde de rein*. Both breastplate and backplate have, near the top, the stamp of the town of Nuremberg.

THE PAULDRONS are very large, and are fixed to the rerebraces by straps and buckles. Pauldrons are rarely met with in harness of this character.

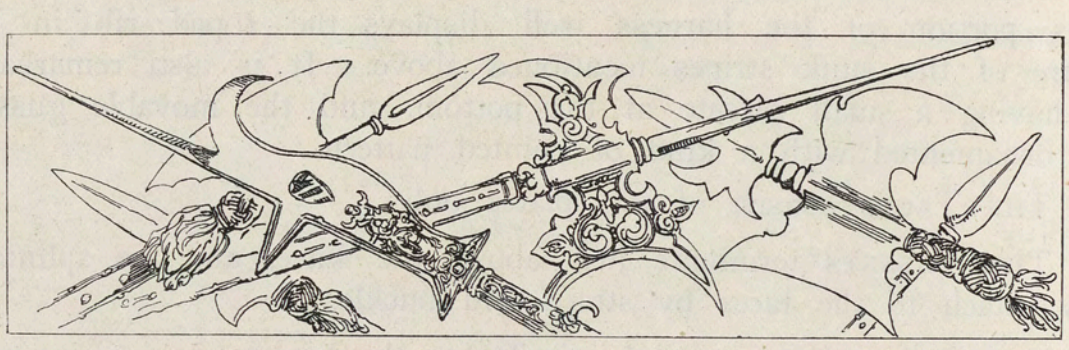
THE REREBRACES have turning-pivots.

THE COUDIÈRES, which are small, have worked upon them the pointed pattern, matching that on the gussets of the breastplate.

THE VAMBRACES encircle the entire lower arm. These also are ornamented at the wrist with the same pattern as is worked on the gussets and coudières: this, however, is hidden by the gauntlets.

THE GAUNTLETS are somewhat long, and have pointed cuffs. The fingers are separated.

It is in the arms of this harness that its difference from the ordinary allecret suit consists. In most specimens, the arms are only guarded with short espalières. Gauntlets reaching generally to the elbow were, however, usually worn as well.





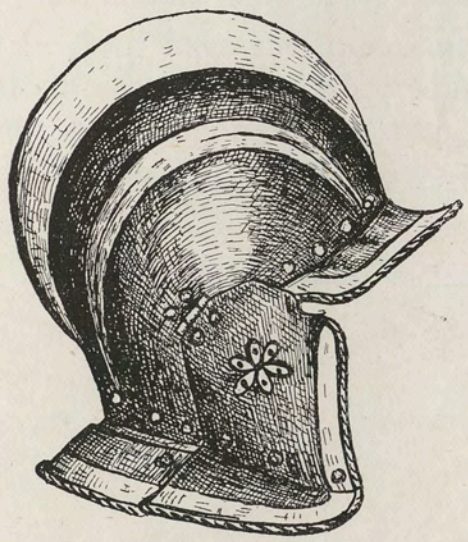


PLATE XX.

PLATE XXI.

A THREE-QUARTER suit of bright steel armour (*temp.* Edward VI.), formerly in a collection at Munich. In many respects it is very similar to another in the author's collection. It, however, has certain special features that render it worthy of notice. The entire harness is of great weight, viz. 65lb.

The Helmet is a close one, with a low comb. The visor and bevor are two separate plates of very thick steel. This headpiece has a hollow bead rim at the base of the skull, which fits exactly over that of the gorget, whereby considerable movement of the head is gained, and, in addition, perfect protection from a thrust with a weapon is ensured.

The Gorget is as usual, and is splinted at the neck.

The Breastplate is furnished with movable gussets, not, however, reaching to the top of the plate. It has a tapul, the projection of which is very low down. There is no lance-rest in this specimen, but a staple is fixed high up on the tapul for attaching a reinforcing piece.

The Tace consists of one deep plate only.

The Tassets are splinted, reaching nearly to the knee. The lower plate of each has "A.V." interlaced beaten-up on it. They attach to the taces as usual, with strap and buckle.

The Backplate has a small *garde de rein.*

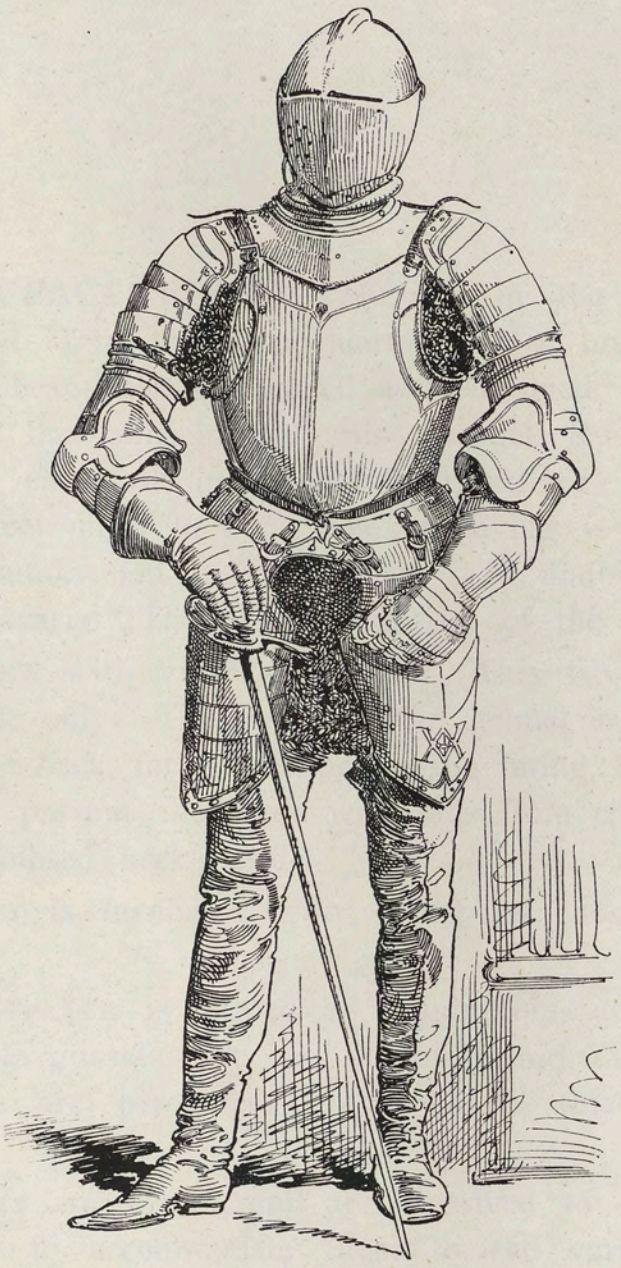
The Pauldrons in front have the appearance of espalières, whilst the rear view is that of pauldrons. The splints overlap upwards. These specimens attach to the gorget by strap and buckle.

The Rerebraces have turners; they are fastened to the espalières by strap and buckle.

The Coudières are ornamented with incised lines.

The Vambraces open with hinges, and encircle the whole of the fore-arm.

The Gauntlets are splinted from the wrist downwards. The fingers are separated.



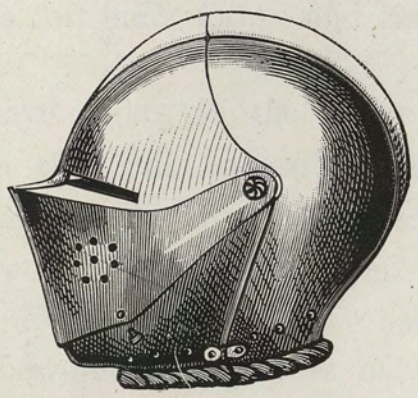


PLATE XXI.



PLATE XXII.

MANUFACTURED at Munich, in the reign of Philip and Mary, this three-quarter suit of bright steel armour is beautifully channelled and engraved. It was formerly in the collection of Sir Samuel Rush Meyrick, and is engraved in Skelton's "Outlines of the Meyrick Armour" (*vide* vol. i., plate 28). The engraving is very minute, on a black background. On the breastplate is a double-headed eagle—the Arms of Bavaria. The armour consists of the following pieces:

THE HELMET, with visor and bevor. This bevor is grated, but on the right side only. The comb of the helmet is deeply serrated. The holes at the back, for the lacing of the lining, have the original brass bosses, to prevent the cords with tags from chafing or cutting. It has a deep-jointed neck-guard.

THE GORGET is furnished with spring-pin tackle, for attaching the pauldrons.

THE BREASTPLATE is jointed at the bottom, and has a lance-rest and movable gussets. It has the taces and tackle so arranged that the tassets are permanently attached to this portion of the harness.

THE TASSETS are jointed, and are contrived to separate in three places, in order to accommodate them to the various fashions of trunk-hose worn at the period. They terminate just below the knee, and apparently have been sometimes worn with steel jambières.

THE BACKPLATE is of fine form, and is also engraved and channelled.

THE RONDELLES have spikes in the centre.

THE PAULDRONS in this suit are called Espalière-Pauldrons.

THE REREBRACES are of the usual character.

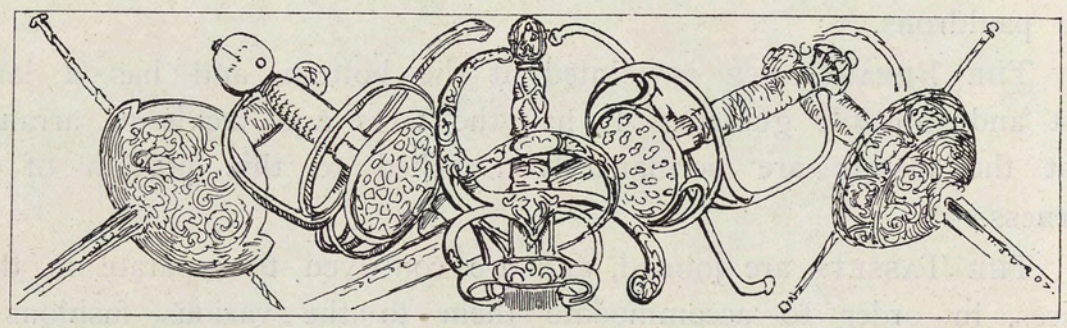
THE COUDIÈRES are of very elegant form.

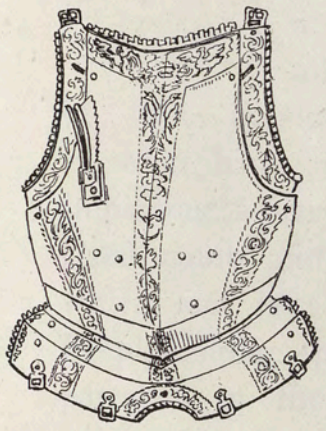
THE VAMBRACES are remarkable for the small, projecting guard beaten out near the elbow-guard. This is of rare occurrence, their

object being to prevent a thrust with a weapon from penetrating between the vambrace and the elbow-guard.

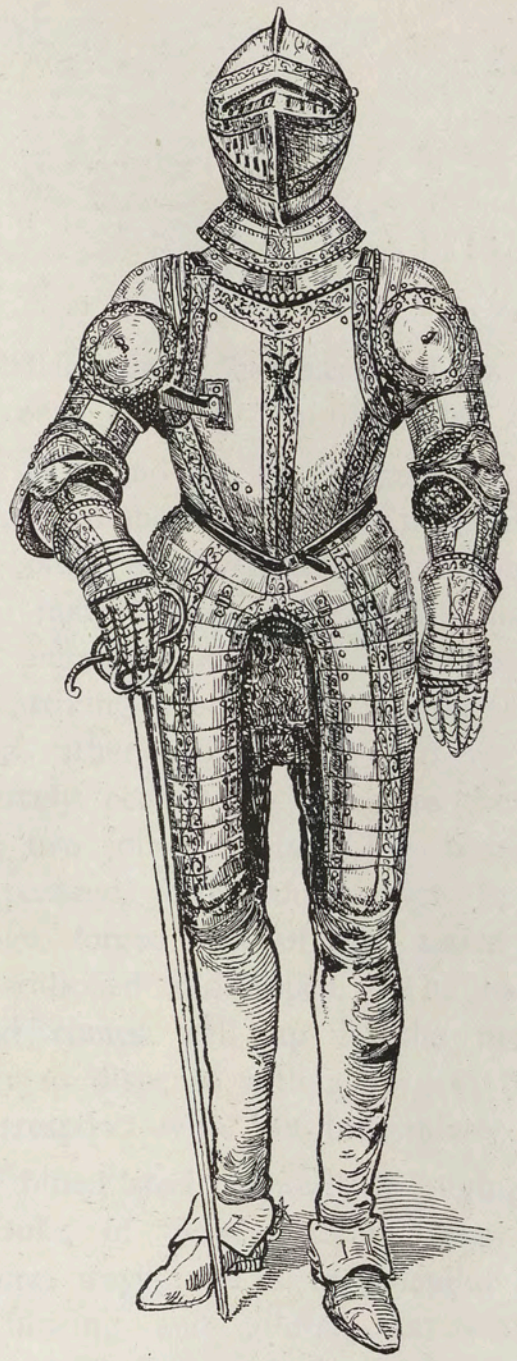
THE GAUNTLETS have splints and separated fingers: these have the original leather gloves remaining.

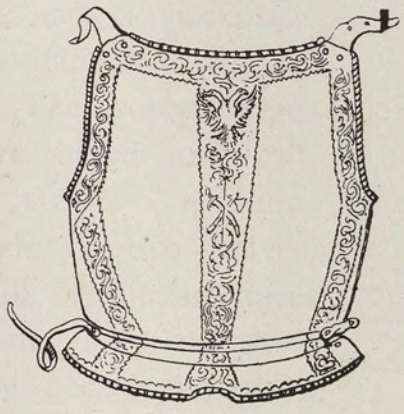
Figs. 1 and 2 are separate views of the breastplate and the backplate, Fig. 3 illustrates the gorget, and Fig. 4 is a view of the lower arm, showing *passe-garde* under the elbow.



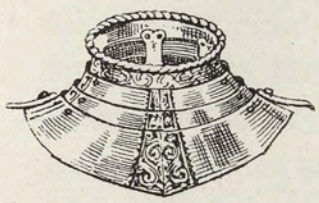


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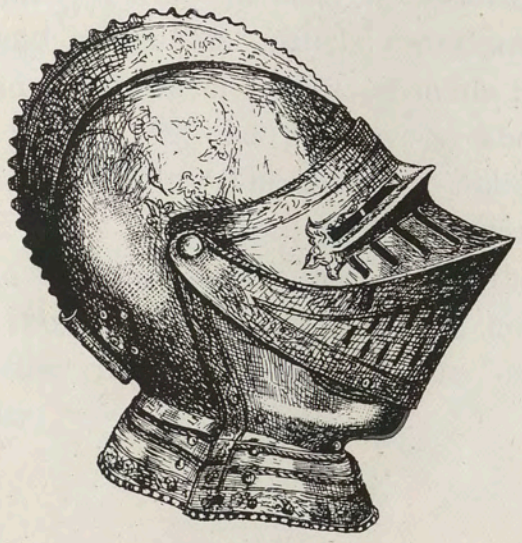


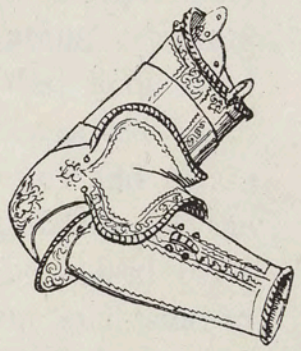


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PLATE XXII.

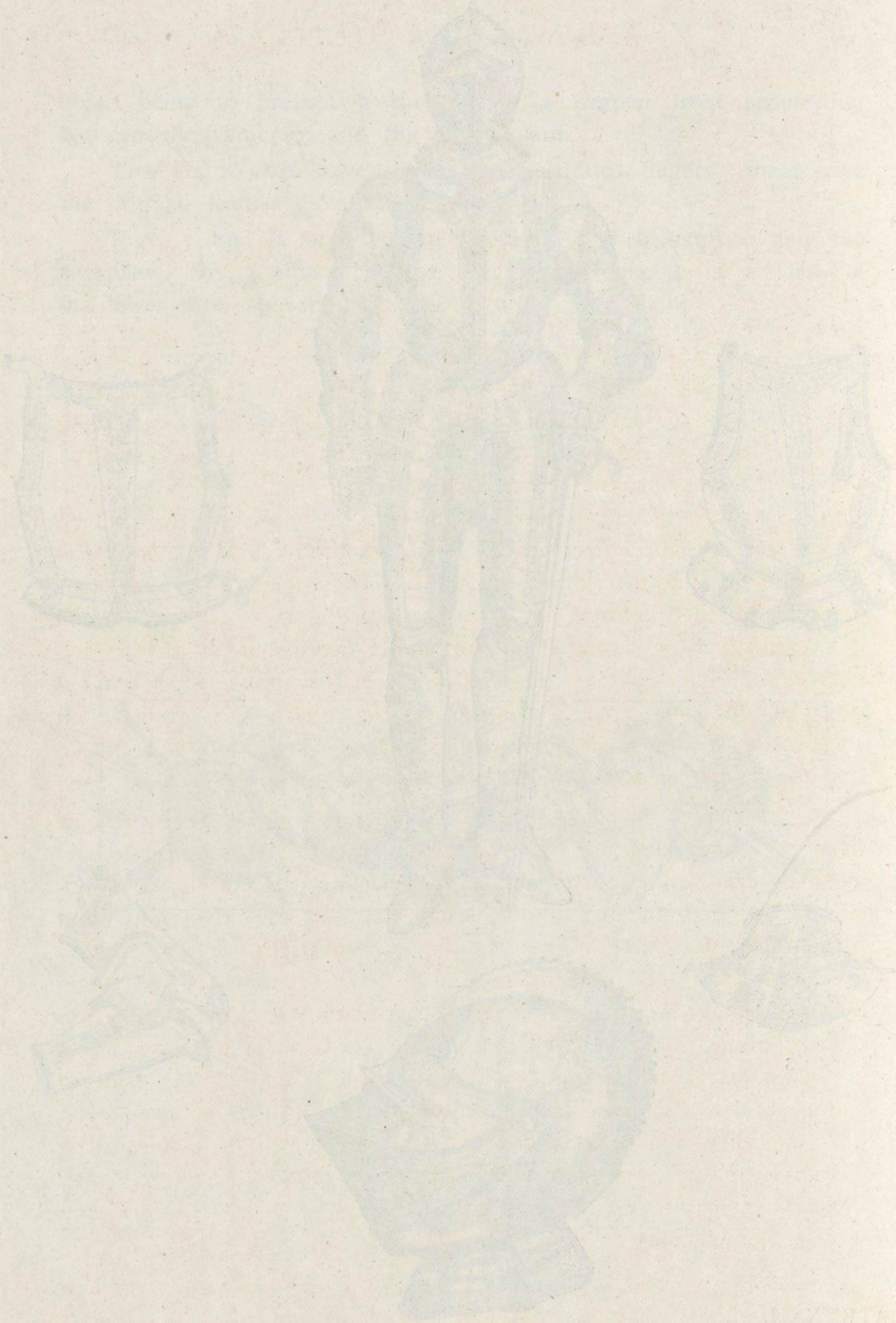
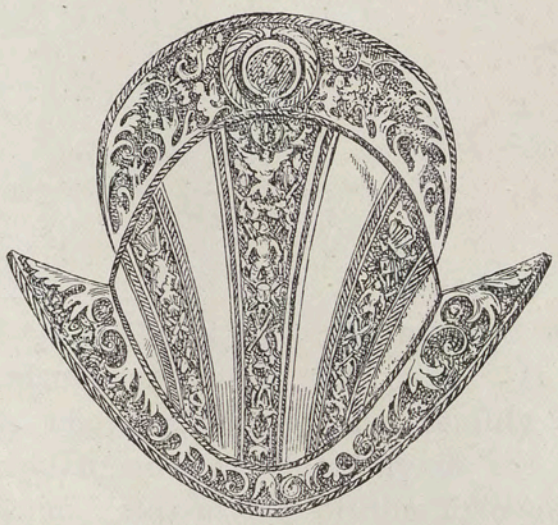


PLATE XXIII.

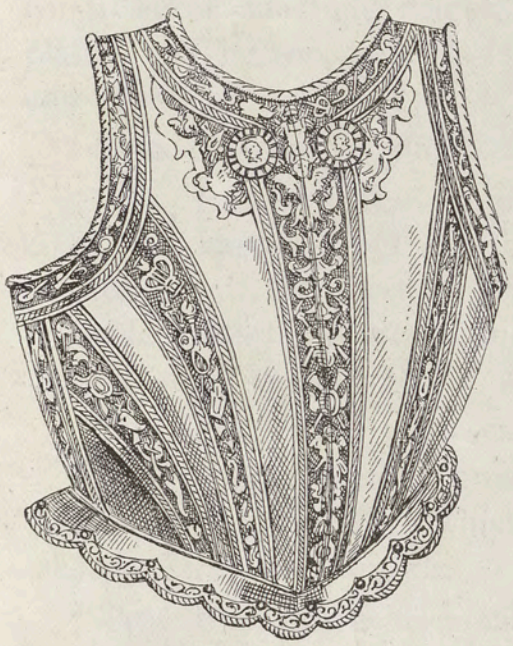
AN Italian dress harness and an armet, both of the sixteenth century, are illustrated on this Plate.

1, 2, and 3. ITALIAN DRESS HARNESS, comprising a high-combed morion, a breastplate, and a backplate, all boldly engraved with arabesque ornaments, trophies of war, musical instruments, and medallions. The roped edges of each band of engraving and the medallions are blued and gilt, imparting a very striking effect. The morion (Fig. 1) has a medium-sized comb and a rather broad brim, and is made in two halves, which fact is scarcely perceptible owing to the skill of the armourer in planishing the two joined parts. The breastplate (Fig. 2), which partakes of the peascod form, comes high in the neck; the waist has a broad flange, forged out of the actual plate of the breast, the edges being scalloped and roped. The backplate (Fig. 3) is of elegant form, and comes well up in the neck: this arrangement allowed the wearer to dispense with a gorget; the bottom is scalloped and roped, to correspond with the breastplate.

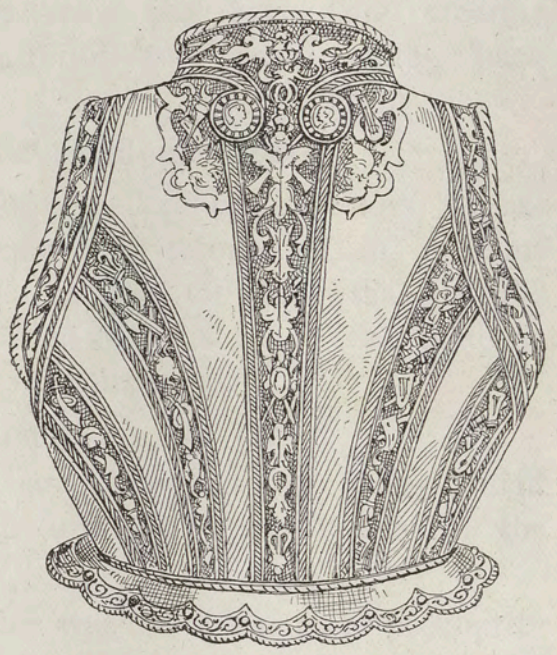
4. ARMET, of blued steel, formerly belonging to a suit of armour worn by the Duke of Savoy, about 1550. It is exceptionally interesting in several ways, and is in splendid preservation, retaining all its original blueing and gilding as well as the hook and springs for fastening. The helmet is beautifully engraved with interlaced scrolls and ornamental panels containing rosettes and stars; each alternate band is, however, engraved with the cognizance of the Ducal Family of Savoy, viz., the true-lovers' knot. The raised parts of the engraving are fire-gilt. The skull is hollowed on each side to admit the ear, and allow more freedom to the functions of that organ (this is the only instance of such a peculiarity that I have met with). The base of the skull and the jaw-piece are hollowed and roped, in order to easily fit the rim of a gorget. The skull is also furnished with a plume-holder.



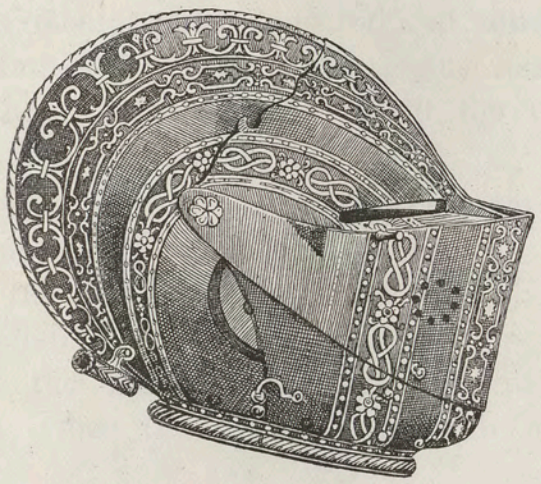
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PLATE XXIII.

PLATE XXIV.

THREE-QUARTER suit of engraved armour, of Spanish workmanship, *temp.* Elizabeth. It is rather more highly engraved than the generality of armour of this description, and was formerly in the Richards collection at Rome. It consists of the following pieces:

THE HELMET is a close one, *i.e.*, with visor and bevor. The comb is of medium height, and the visor and bevor are separate plates. The neck-guard is composed of two small plates, back and front.

THE GORGET is small and of the usual description.

THE BREASTPLATE is of the form called by collectors "peas-cod." It has a tapul in the centre, which terminates in a blunt projection at the bottom. The rope at the top and that of the movable gussets is very thick, and the right side of the plate is pierced with two holes for attaching a lance-rest.

THE TACE (one plate only) is arched in the centre.

THE TASSETS are broad, and are composed of many small plates riveted together, which overlap upwards; they attach to the tace by strap and buckle.

THE BACKPLATE terminates at the waist. This is a peculiarity of the Elizabethan era. Most backplates of previous periods had overlapping plates, which were riveted to the lower part of the back at the waist: this fashion was re-introduced towards the latter part of the reign of James I., when these plates assumed much larger proportions, and they continued in use till the end of the reign of Charles II.

THE PAULDRONS are large, and nearly meet across the breast-plate; the right one, however, is not so deep as the left, the reason being that it gave the right shoulder freer play when couching a lance, the lower end of which always came high up under the armpit. This difference in the size of the pauldrons ceased to exist in the reign of Charles I., when the lance was very little used as a weapon

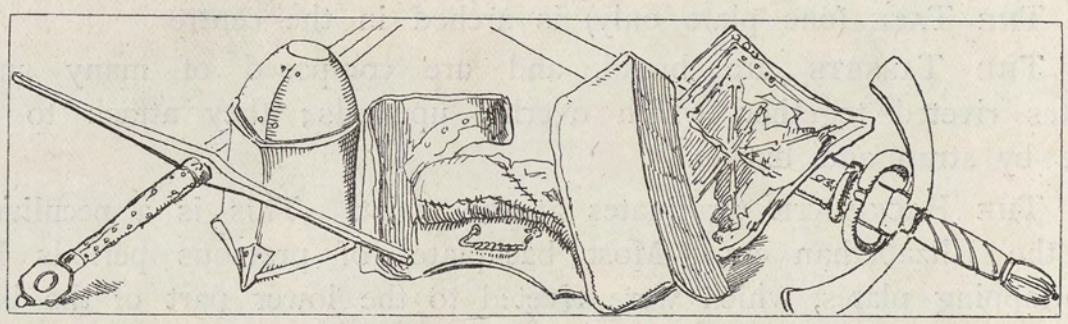
of offence, and the tournament had comparatively died out, never again to revive as a knightly and warlike sport.

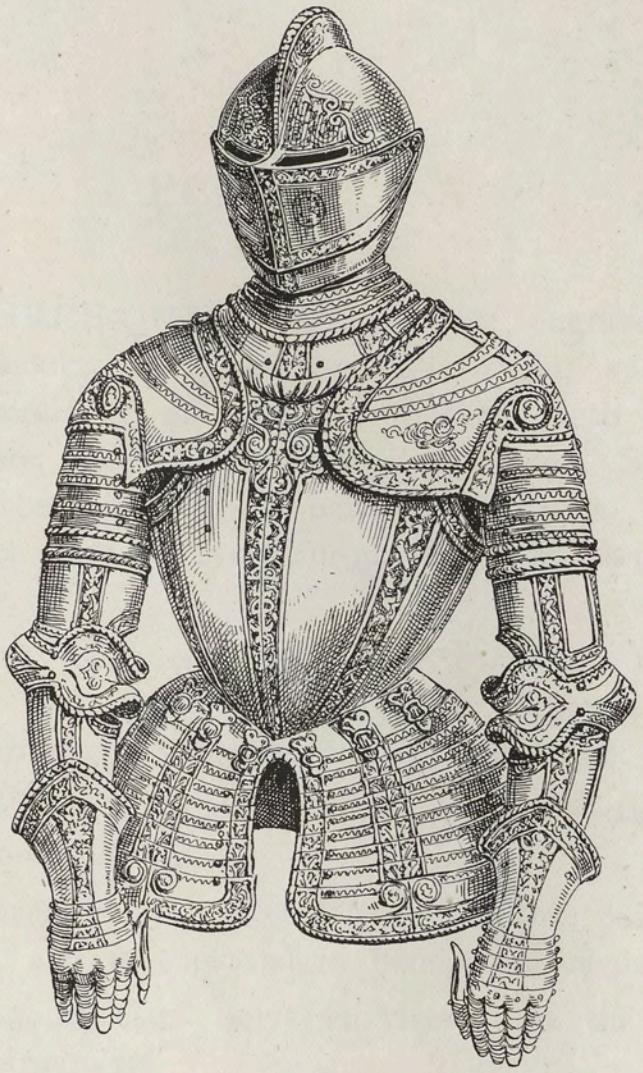
THE REREBRACES have turners.

THE COUDIÈRES are small, and are riveted to the rere- and vam-braces, which are articulated at top and bottom.

THE VAMBRACES encircle the entire lower arm.

THE GAUNTLETS have bell-shaped cuffs and separated fingers.





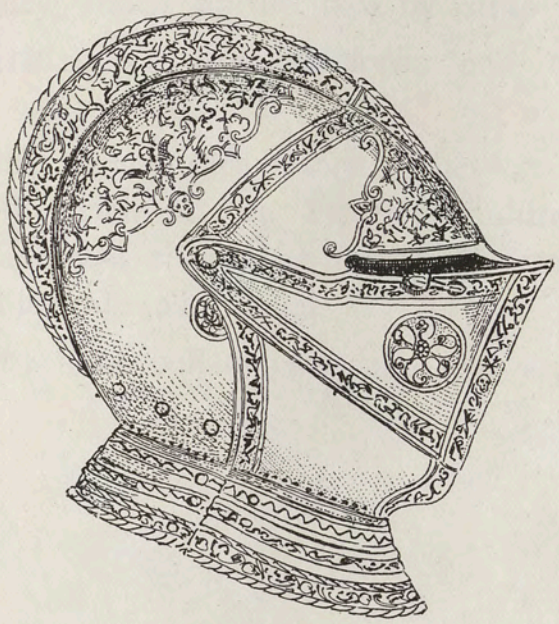


PLATE XXIV.

PLATE XXV.

A THREE-QUARTER suit of engraved Elizabethan armour; it is of Spanish origin, and is peculiarly interesting on account of the length of the breast-plate, which extends very low down. Similar suits are to be found in all national museums. This class of armour was much used all over Europe during the second half of the sixteenth century.

THE HELMET is a close one. The comb on the skull is of medium height; the bevor and visor are separate plates. The neck-guard is formed of two plates, back and front.

THE GORGET is composed of three parts—back, front, and rim, which is roped at top.

THE BREASTPLATE is of the type called "peascod"; it has movable gussets, and is engraved in bands and medallions.

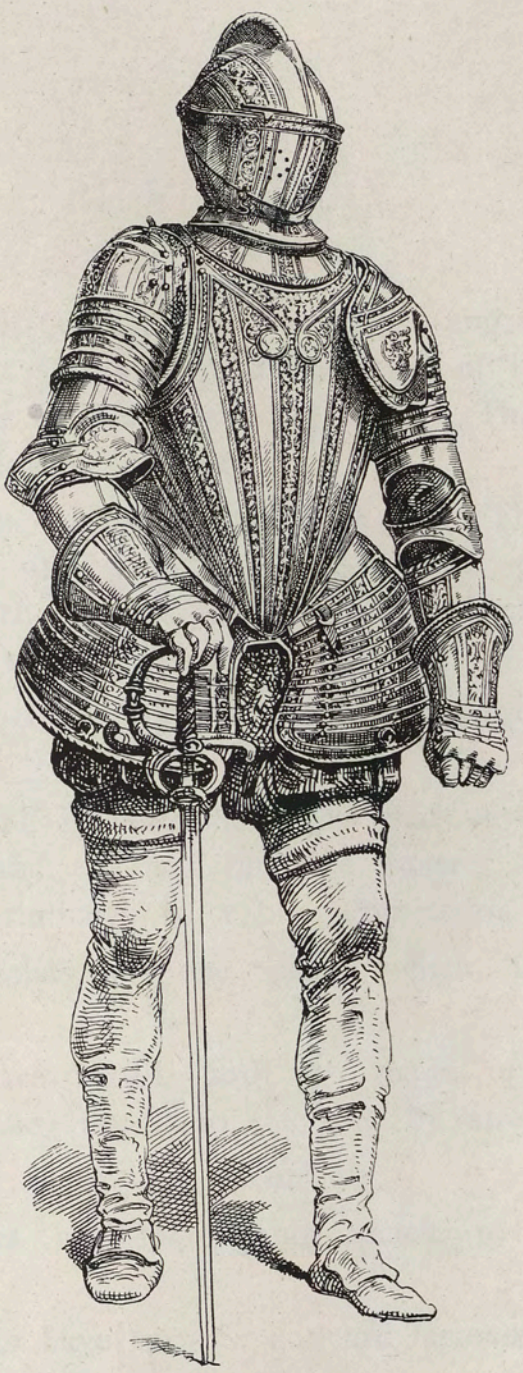
THE TACE (one plate only) is riveted to the flange at the bottom of the breastplate.

THE TASSETS are broad, and the plates, which are small, overlap upwards; they attach to the tace by strap and buckle.

THE BACKPLATE is of graceful form, and terminates at the waist.

THE ARMS differ from each other. The left shoulder-guard is a pauldron, and the right is an espalière-pauldron. The elbow-guards are small, and are riveted at top and bottom to the rear- and vam-braces, which are articulated.

THE GAUNTLETS have bell-shaped cuffs and separated fingers.



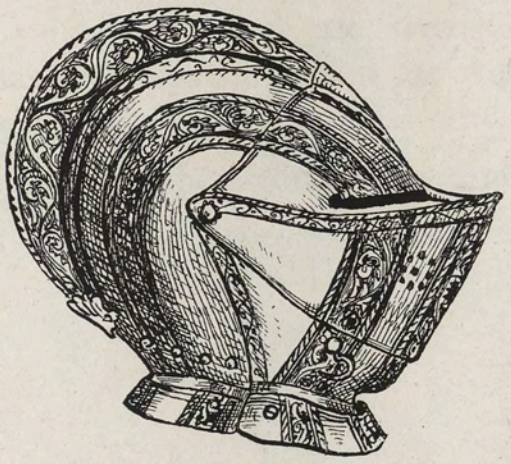


PLATE XXV.



PLATE XXVI.

A THREE-QUARTER suit of engraved Elizabethan armour. It is a good specimen of its kind, and was formerly in a collection at Bâle. The suit consists of the following pieces:

The Helmet is a close one. The skull is in one piece, and the bevor and visor are two separate plates. It has a deep neck-guard, which consists of three plates, back and front. The helmet is furnished with a plume-holder.

The Gorget is simple in form, and of the ordinary Elizabethan type.

The Breastplate is very similar to that on Plate XXV., but is shorter in the waist. It has movable gussets and a tapul down the centre, which terminates in a blunt projection at the bottom.

The Tace consists of one plate, which is riveted to the breastplate.

The Tassets are broad, and are made of numerous small, overlapping plates; they attach to the tace by straps and buckles.

The Backplate is of one piece only.

The Pauldrons are large, and attach to the gorget with buckle and strap.

The Rerebraces have turners, and are fastened to the pauldrons by pin, strap, and buckle.

The Coudières are small, and are riveted to the rere- and vam-braces, which have a separate splint at top and bottom, to enable the arm to be more flexible.

The Vambraces encircle the entire lower arm.

The Gauntlets have bell-shaped cuffs and separated fingers.



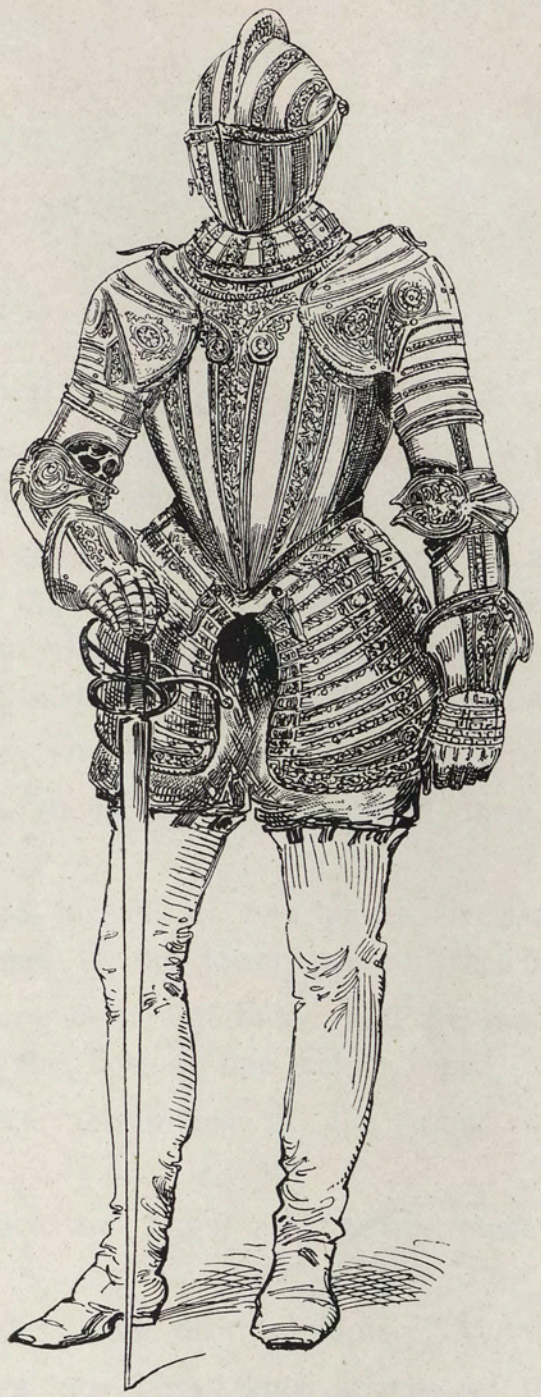




PLATE XXVI.



PLATE XXVII.

CAP-À-PIE suit of armour, of the reign of Elizabeth, elaborately engraved throughout with arabesques and scrolls, and comprising the following parts:

The Helmet is a close one, of a rather later period than the rest of the harness; it has a low comb, a movable umbril and bevor, and rather large sight-apertures. The neck-guard is composed of one deep plate back and front.

The Gorget is small, and of the usual type of this period.

The Breastplate is of the "peascod" form, and has movable gussets.

The Taces are formed of two plates, overlapping upwards, the top one being riveted to the lower part of the breastplate.

The Tassets are short and broad, and are made of many narrow, overlapping plates, the bottom one being roped.

The Backplate terminates at the waist, and has no *garde de rein*.

The Pauldrons are large, and nearly meet across the breastplate.

The Rerebraces have turning-pivots.

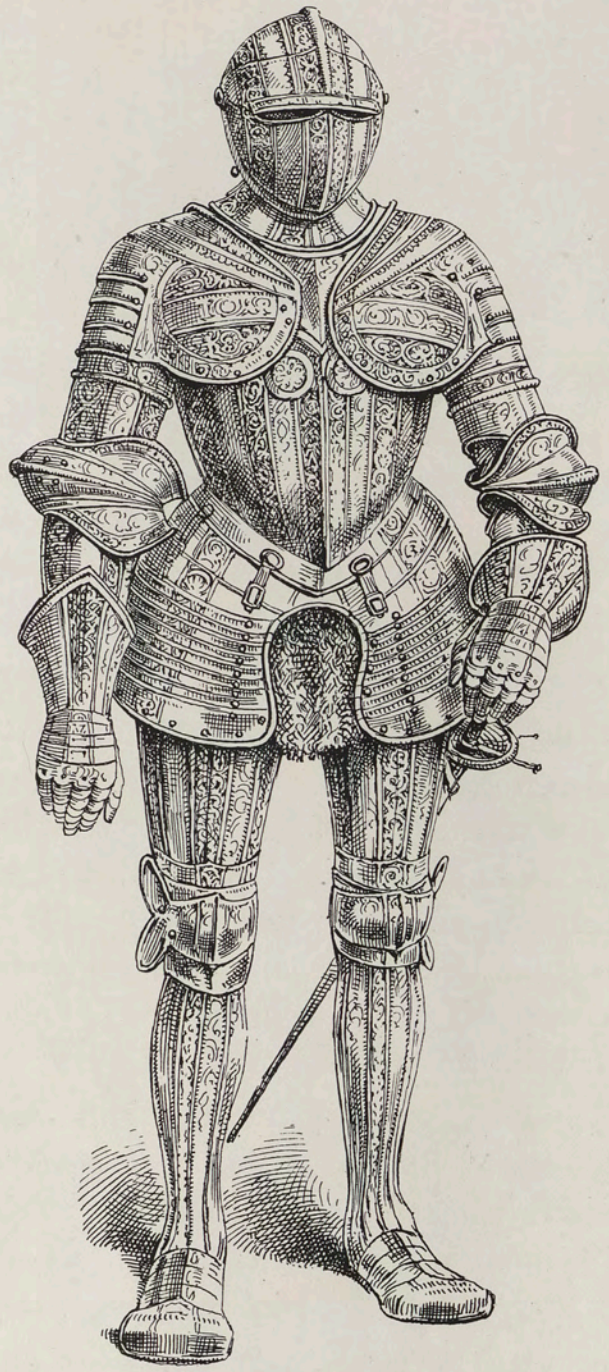
The Coudières are large, and attach to the bottom of the rerebraces and the top of the vambraces by straps.

The Vambraces encircle the entire lower arm.

The Gauntlets have short, pointed cuffs, and separated fingers.

The Cuisses are long, and are articulated above and below the knee-guards.

The Jambières are of good form, and have rather broad-toed sollerets attached.



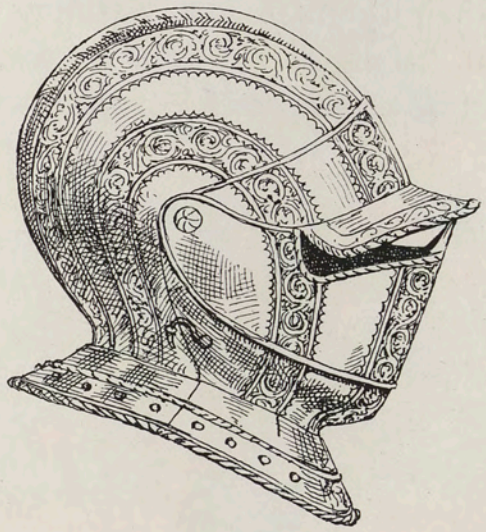


PLATE XXVII.

PLATE XXVIII.

ON this Plate are shown various pieces of decorated armour of the sixteenth century.

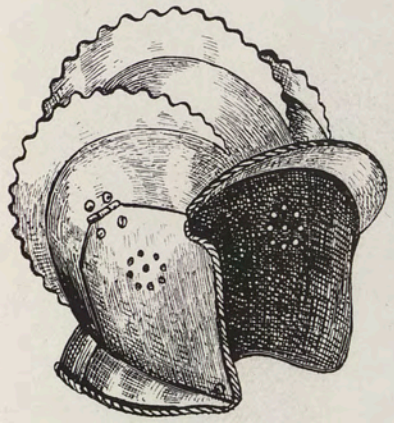
1. GERMAN OPEN CASQUE, with three combs. With the exception of the ear-pieces, it is forged out of one piece of steel. *Temp.* Henry VIII.

2. ELIZABETHAN PEASCOD BREASTPLATE, with long tassets. The entire surface is beautifully engraved with scrolls, arabesques, &c.

3. MENTONIÈRE, or BUFF, which belongs to an open casque, and which, when fastened to the casque by means of hooks and staples, makes it a complete close helmet. It is beautifully engraved with the arms of the House of Tudor, and was formerly russet and gold. The plates are kept in position by means of springs, which, when pressed, allow them to fall, thus giving better means of ventilation. This specimen is of the end of Henry VIII.'s reign, and was formerly in the collection of Lord Londesborough.

4 and 5. PAIR OF YOUTH'S JAMBIÈRES, with sollerets. They are of exquisite form and are beautifully engraved and gilt, the toe-caps being slashed, similar to the leather boots of the period (*circa* 1530). Formerly in the Mgowo Collection, in Poland.

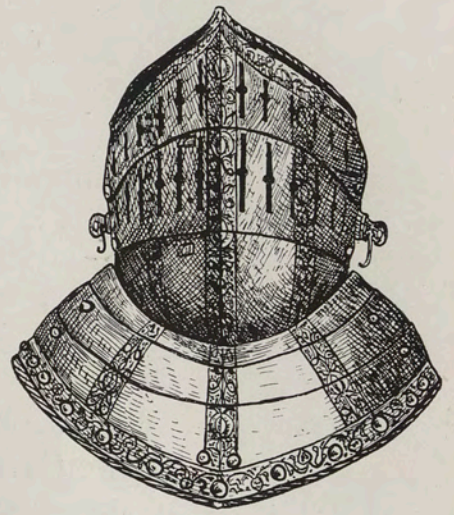
6. MORION, of the time of Elizabeth. It is of bright steel, is formed out of a single plate, has a very high comb, and the entire surface is profusely embossed with trophies, scrolls, &c. There have been brass rosettes at its base, and it has a plume-holder at the back, low down. The shape of this helmet is very graceful.



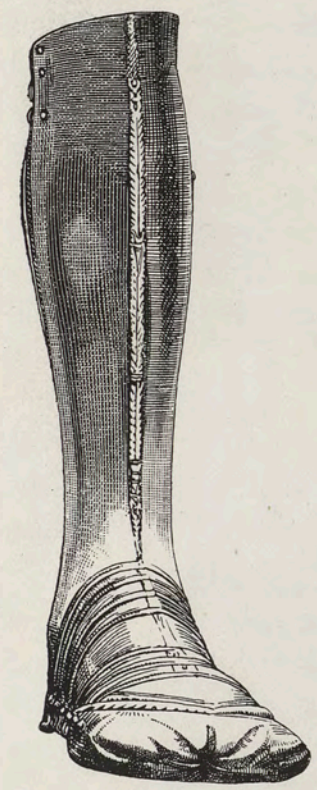
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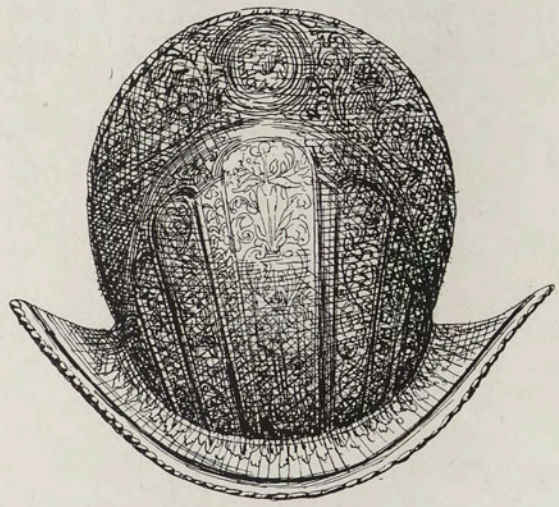
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PLATE XXVIII.

PLATE XXIX.

CAP-À-PIE suit of bright steel tilting-armour, of the reign of Elizabeth. It is very complete, and all the reinforcing pieces are those actually belonging to the suit. Several points in this harness are worthy of particular notice, viz., the *passe garde* on the right of the breastplate, which protects the inside of the top of the right arm; the peculiar construction of the right gauntlet, which could only have been used for grasping a thick tilting-lance; the projecting canopy in the centre of the lower plate of the taces; and the heavy, thick tuilles, which are made of one plate each and have a large roped tapul in the centre. The harness consists of the following pieces:

THE HELMET is a close one, and has a medium-sized comb. The visor is large, comes well over the front of the skull, and is reinforced by an extra plate permanently riveted to it. The bevor is rather deep, and has a square trap in the centre of the right side: this is hinged, and opens with a leather thong which is fastened to a spring inside; the thong, when pulled, causes the spring to be released and the trap flies open. These particular contrivances are only to be found in Elizabethan tilting-helmets; the closeness of the casque necessitated an invention of this kind. When opened, the trap would allow the wearer to breathe freely, which would be greatly needed after a tough bout with an opponent. This helmet has no laminated neck-guard: the lower portions of the skull and jaw-pieces are hollowed to admit of the roped top-plate of the gorget, which, being perfectly round, allowed the head the utmost freedom of movement.

THE GORGET is small, and comes well up under the chin; it is hidden by the large shoulder-guards and the reinforcing mentonière which is attached to the front of the helmet and the top of the breastplate by large, round-headed screws.

THE BREASTPLATE is of the form called "peascod"; it has a tapul in the centre which terminates in a blunt projection at the bottom. The gusset on the left is fixed; that on the right is turned up as a small *passe garde*. The lance-rest is hinged, and has a spring arrangement by which, when not in use, it can be made to lie close to the right pectoral.

The Taces consist of two plates, which are riveted to the flange at the bottom of the breastplate. A peculiar feature is the arch or canopy in the centre of the lower tace, referred to above.

The Tassets, which in this suit are called "tuilles," are each composed of one plate, and attach to the taces by strap and buckle.

The Backplate is small, and terminates at the waist. The straps which fasten it to the breastplate at the shoulders and sides are made of steel.

The Pauldrons are espalière-pauldrons, being fashioned in front like espalières and at the back like pauldrons.

The Rerebrace on the left has a turner, while that on the right is laminated from the top of the shoulder to the elbow, and covers the outside of the arm only, the inside being protected by a sleeve of chain-mail.

The Coudière on the right is large, while that on the left is small: the latter, however, is covered by a reinforcing elbow-guard. The bend of the arm is further protected by extremely pliable splints, which overlap downwards from the bottom of the rerebrace and upwards from the top of the vambrace.

The Vambraces cover the arm from the elbow to the wrist.

The Gauntlets differ somewhat: that on the right is short and wide at the cuff, and protects the outside only, while that on the left is long, encircles the arm, and reaches to the elbow. The wrist and fingers of both gauntlets are covered by large, jointed plates: that on the left has three, that on the right two only; these plates are very flexible, and close well over the hand when it is shut.

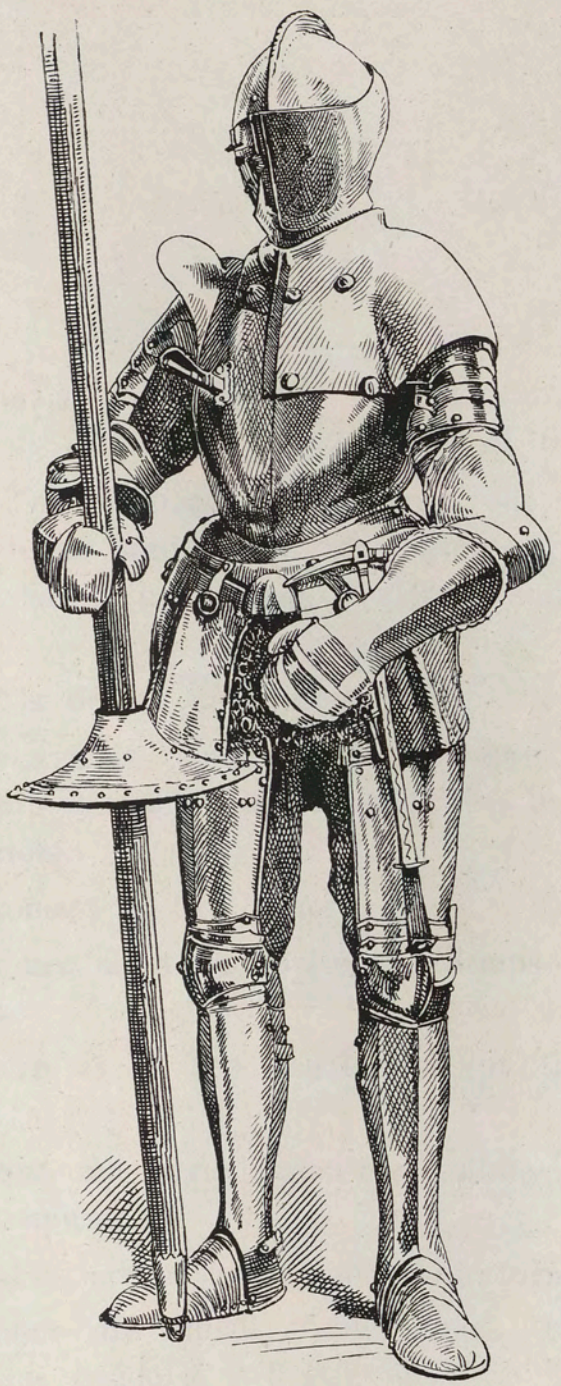
The Cuisses are each composed of one large plate, which is articulated at top and bottom. The knee-guards are cleft in the centre, and have large fanguards for protecting the outside of the bend of the knee.

The Jambières are of excellent form.

The Sollerets are very flexible, and are rather pointed at the toe-cap, which is ornamented with embossed honeysuckle.

The Lance in the hand of the figure is a genuine one and very heavy.

The Vamplate is large, faceted at the edge, and studded with brass rivets; its original padding is retained intact.



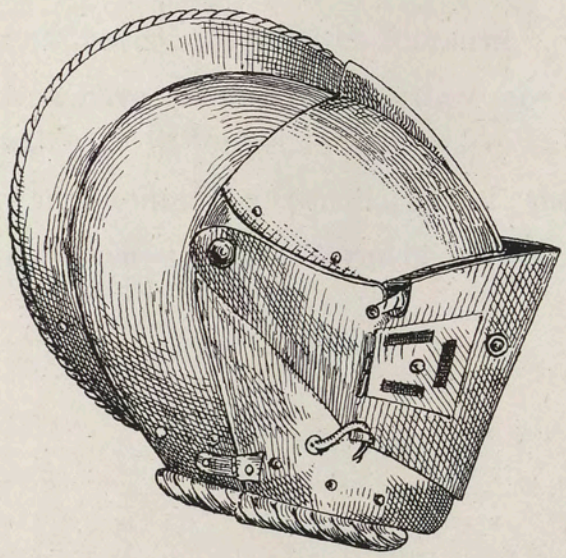


PLATE XXIX.



PLATE XXX.

THIS is a suit of bright steel armour, and its probable date is *circa* 1560. It consists of the following parts:

The Helmet is a close one, with high comb. The visor and bevor are separate pieces. This head-gear has a neck-guard, the front and rear having each two plates.

The Gorget is of the usual description.

The Breastplate is somewhat flat in form, and has a tapul. It is furnished with movable gussets, and also a small, overlapping placate at the bottom.

The Taces consist of two plates.

The Tassets are short and splinted. Straps and buckles attach them to the taces.

The Backplate is of the usual form at this period; it has no *garde de rein.*

The Pauldrons are very large; the splints of which they are composed overlap upwards.

The Rerebraces are as usual, and with turning-pivots.

The Coudières are small; they attach to the rere- and vam-braces by straps inside.

The Vambraces cover the entire fore-arm.

The Gauntlets have pointed cuffs; they are splinted and have the fingers separated.

The Cuisses are jointed, a peculiarity of the period.

The Jambières have sollerets furnished with broad toe-caps.



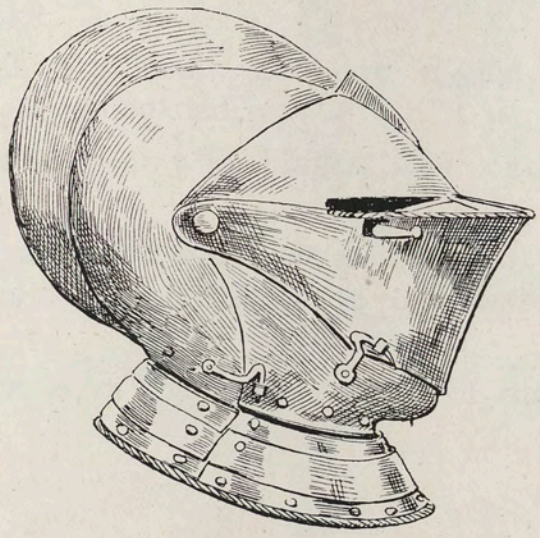


PLATE XXX.



PLATE XXXI.

CAP-À-PIE suit of bright steel armour, of the period of Elizabeth, *circa* 1560. It does not present any peculiarity that calls for especial remark. The suit consists of the following pieces:

THE HELMET is a close one, and of very good form, the skull part being made in one piece. It has a high comb. The visor and bevor are separate plates, the bevor being pierced on the right side only for breathing purposes. This helmet has a moderately deep-jointed neck-guard.

THE GORGET is small, and is splinted at the neck. The top joint has a roped edge.

THE BREASTPLATE is of the form called "peascod," and has movable gussets and a fixed lance-rest.

THE TACE consists of one broad plate, which is riveted to the breastplate.

THE TASSETS are peculiar, the right one being smaller than the left; the left tasset has three plates, whilst the right one has two only. They attach to the tace by strap and buckle.

THE PAULDRONS differ in shape. The right one is smaller and more hollowed under the armpit than its fellow one, the object being to permit the action of the lance when couched. These pauldrons attach to the gorget by strap and buckle.

THE REREBRACES have turners, and attach to the pauldrons by pin, strap, and buckle.

THE COUDIÈRES are small, and are riveted to the rere- and vam-braces, which are articulated.

THE VAMBRACES open with hinges, and encircle the whole of the fore-arm.

THE GAUNTLETS have somewhat bell-shaped cuffs, with pointed tops; they are splinted from the wrist downwards, and have the fingers separated.

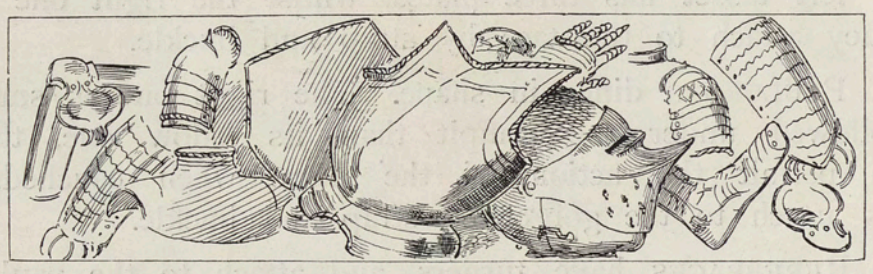
THE BACKPLATE is of the ordinary type of the period. There is no *garde de rein*.

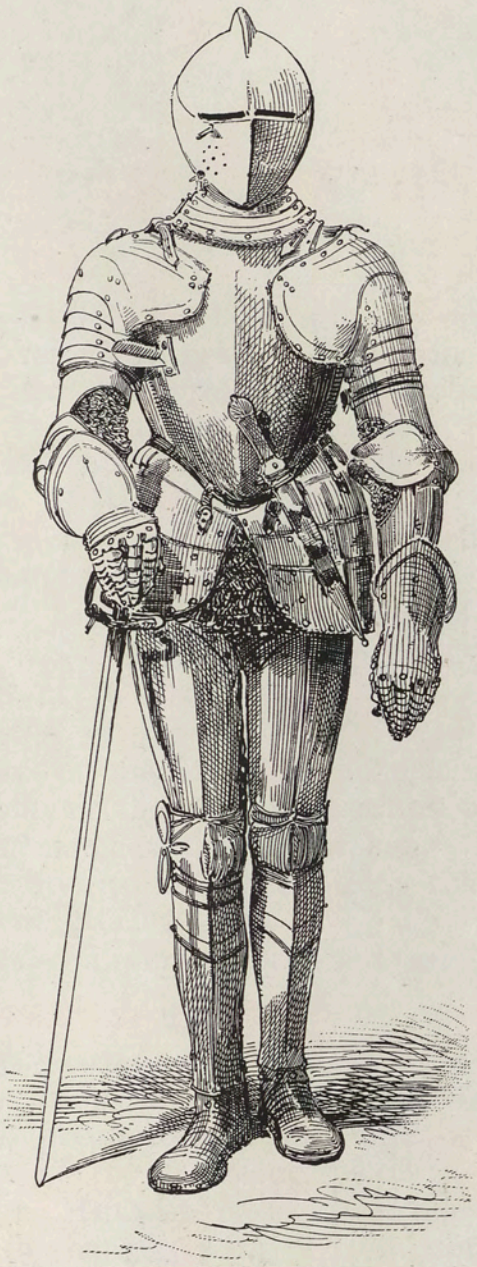
THE CUISSES are long, and each is formed of one long plate—articulated at the knee—which has a fanguard on the outside, and also a cleft ornament in front. They have a tapul down the centre.

THE JAMBIÈRES are rather small, but fine in form. These specimens do not quite encircle the entire lower part of the leg, although they open with hinges at the side; they terminate at the ankle with a roped edge.

THE SOLLERETS, though genuine, are recent additions; they finish in semi-blunt shaped toe-caps.

It is probable that in this suit the tassets, cuisses, and jambières were intended for tilting purposes only.





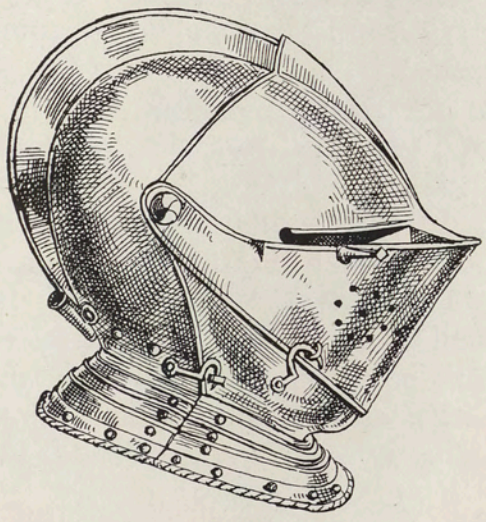


PLATE XXXI.

PLATE XXXII.

A DEMI-SUIT of black armour, ornamented with broad, bright, raised stripes, is shown in Fig. 1. It is of the kind called "allecret," and is probably either German or Swiss, this kind of harness being used by the infantry of both countries. Its date is *circa* 1540, and it consists of the following pieces:

THE HELMET is an open casque, with fixed umbril. It has a high comb and hinged cheek-pieces.

THE GORGET has one splint at the top of the neck.

THE BREASTPLATE has movable gussets, and a tapul which comes to a sharp point in the centre.

THE TACES consist of three plates, riveted to the breastplate.

THE TASSETS are of medium length, reaching to within 3in. of the knee; they attach to the taces by straps and buckles.

THE BACKPLATE matches the breastplate. This specimen is one of the kind that are formed of three pieces riveted together. It has a small *garde de rein* attached.

THE ESPALIÈRES are very short, and are permanently attached to the gorget.

THE three-quarter suit of bright steel armour shown in Fig. 2 is of good form, but does not present any marked peculiarities. Its date is *circa* 1590, and it consists of the following pieces:

THE HELMET is a close one, the skull-part being made in halves, with a low comb. The visor and bevor are separate pieces, the latter being pierced on the right side only. The neck-guard is of medium size. This specimen is ornamented throughout with incised lines.

THE GORGET is of the usual type, the neck-part being splinted.

THE BREASTPLATE has movable gussets, a tapul down the centre, and a small overlapping placate at the bottom. It is slightly engraved in the centre.

THE TACES consist of two plates, riveted to the breastplate.

THE TASSETS are plain, splinted specimens; they reach to just above the knee, and attach to the taces by straps and buckles.

THE BACKPLATE is of the usual form. There is no *garde de rein*.

THE PAULDRONS are of ordinary type, the splints, which are notched at their edges, overlapping downwards. They attach to the gorget by straps and buckles.

PLATE XXXII.—*continued.*

THE REREBRACES are the pauldrons continued. There are no turning-pivots.

THE COUDIÈRES are small; they encircle the entire elbow, and attach to the lower plate of the pauldrons and the vambraces by straps, which fasten on buttons inside.

THE VAMBRACES open with hinges, and encircle the entire fore-arm.

FOR several reasons, the harness illustrated in Fig. 3 of this Plate is very extraordinary. First, because it represents most thoroughly all the peculiarities of the armour of the time of Charles I.; secondly, because it is exceedingly small, being evidently made for some boy from ten to twelve years old; thirdly, because it is of blued steel, each splint being ornamented with a broad, gilded band at its edge. This blueing and gilding of the steel is in almost perfect preservation, a quality of the very rarest occurrence. The harness is profusely studded with gilded iron rivets, and its date is *circa* 1625. It was formerly in the collection of Lord Londesborough.

THE HELMET, unfortunately, is missing; it probably was a close one—that is, having a visor and bevor.

THE GORGET is simple in form and of very good workmanship; it was worn outside the breastplate.

THE BREASTPLATE is flat and short, and has a slight tapul.

THE TACES are formed by the prolongation of the lower part of the breastplate.

THE BACKPLATE has a deep *garde de rein*, which could be removed at pleasure.

THE PAULDRONS are very large, and have a great number of splints. They attach to the gorget by straps and buckles.

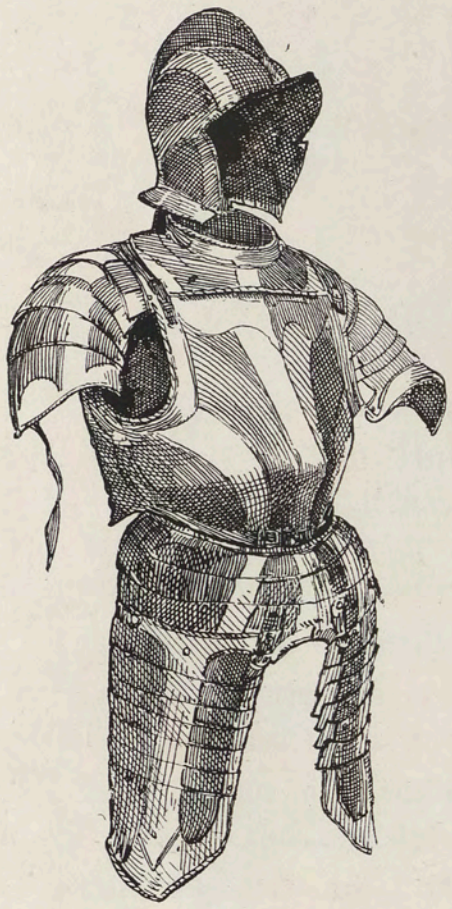
THE REREBRACES have turners, as usual.

THE COUDIÈRES are small, and encircle the entire elbow; they are riveted to the rere- and vam-braces, which are articulated.

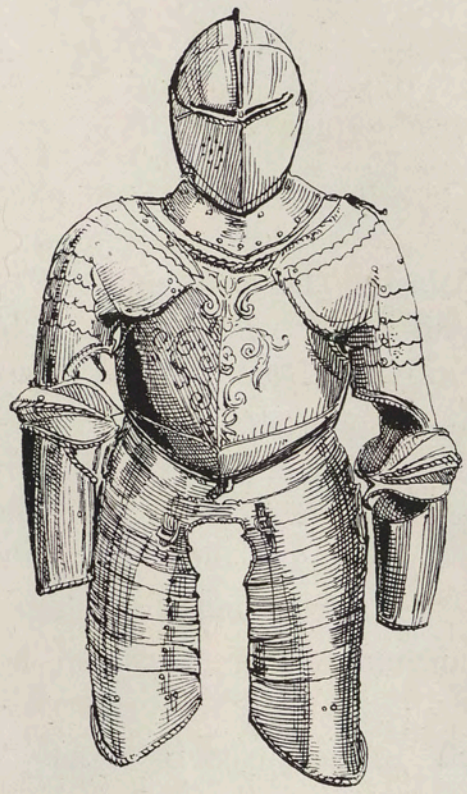
THE VAMBRACES open with hinges, and encircle the entire fore-arm.

THE GAUNTLETS are remarkably fine. The cuffs are bell-shaped and pointed at the top. From the wrist downwards to the knuckles they are articulated in a superior manner. The fingers are separated.

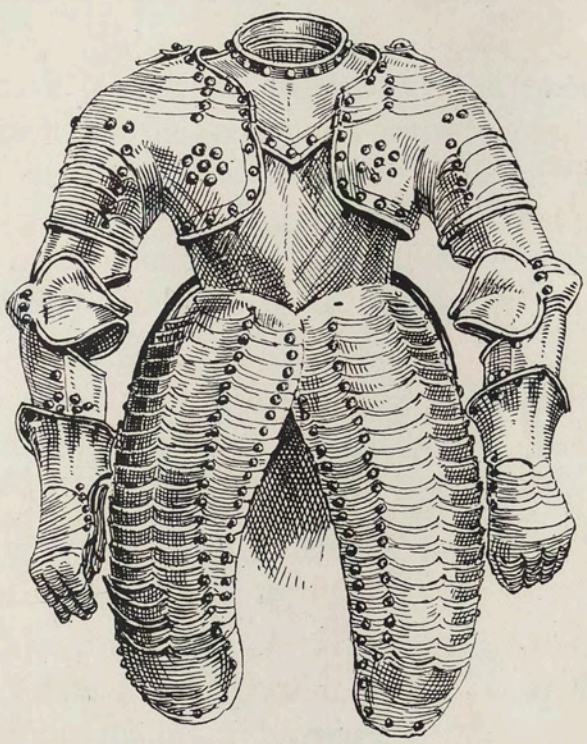
THE CUISSES are of fine form, and have an extraordinary number of overlapping splints, which are elegantly notched at their edges. They reach, as usual, from the hips to a little below the knee, and attach to the taces by a keyed slot, through which a button on the breastplate passes.



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PLATE XXXII.

PLATE XXXIII.

A THREE-QUARTER suit of long-breasted Spanish armour (Fig. 1), of the middle of the sixteenth century, engraved with bands of foliage and scrolls, and gilt.

THE HELMET is an open casque, with hinged ear-pieces; it has a fixed umbril and a medium-sized comb. The face is covered with a detachable buff, or mentonière. There is an embossed *fleur-de-lis* on each side of the skull.

THE GORGET is small and has the neck-rim attached.

THE BREASTPLATE is slightly peascod in shape; it has movable gussets, lance-rest, and a tapul down its centre.

THE TACES are composed of two plates, riveted on to the lower part of the breastplate.

THE TASSETS are broad at the bottom. The plates are small, overlapping upwards; they attach to the taces by straps and buckle.

THE BACKPLATE is very deep, to correspond with the length of the breastplate, and is furnished with a *garde de rein* consisting of two plates only.

THE ARMS have pauldrons to protect the shoulders, and elbow-guards which attach to the rere- and vam-braces with leather, thus allowing the arm at the elbow to move with perfect ease.

PART of a demi-suit of bright steel armour, of the reign of Philip and Mary, is shown in Fig. 2.

THE HELMET is a close one, with high comb. The visor and bevor are separate parts, and the neck-guard is composed of two plates, back and front.

THE GORGET is small and reaches well up in the neck.

THE BREASTPLATE is rather flat in form; it has fixed gussets, and a sharp tapul down its centre.

THE TACES are composed of three plates, riveted to the lower part of the breastplate. The bottom plate is arched in the centre, for the purpose of attaching a brayette.

THE BACKPLATE is of the usual type of the period, and terminates at the waist.

THE ARMS have pauldrons, the left being broader and deeper than the right. The elbow-guards are of fairly large proportions, and attach to the rere- and vam-braces with strap and button.

A DEMI-SUIT of armour, of the reign of Charles I., is illustrated in Fig. 3. It is of bright steel, profusely studded with brass rivets.

THE HELMET is a close one, with ribbed crown. It has a movable umbril and a bevor which nearly meets the top of the peak, leaving only sufficient space to see clearly through. The neck-guard is deep, and is formed of one plate, back and front.

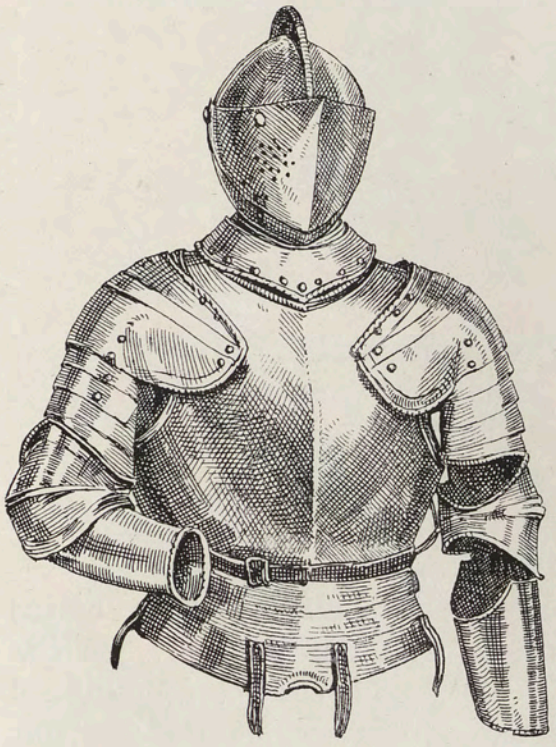
THE GORGET is small, and is not jointed at the neck.

THE BREASTPLATE, which is very broad, is flat in form; it has a tapul down its centre, fixed gussets, and a flange at the bottom, roped and studded with brass rivets.

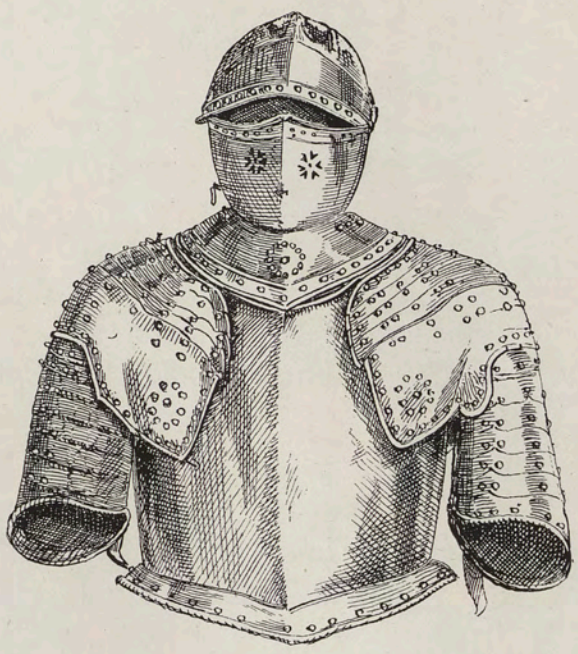
THE BACKPLATE attaches to the breastplate with hooks and staples.

THE PAULDRONS are large and extend to the elbow. The plates of these are prettily notched.

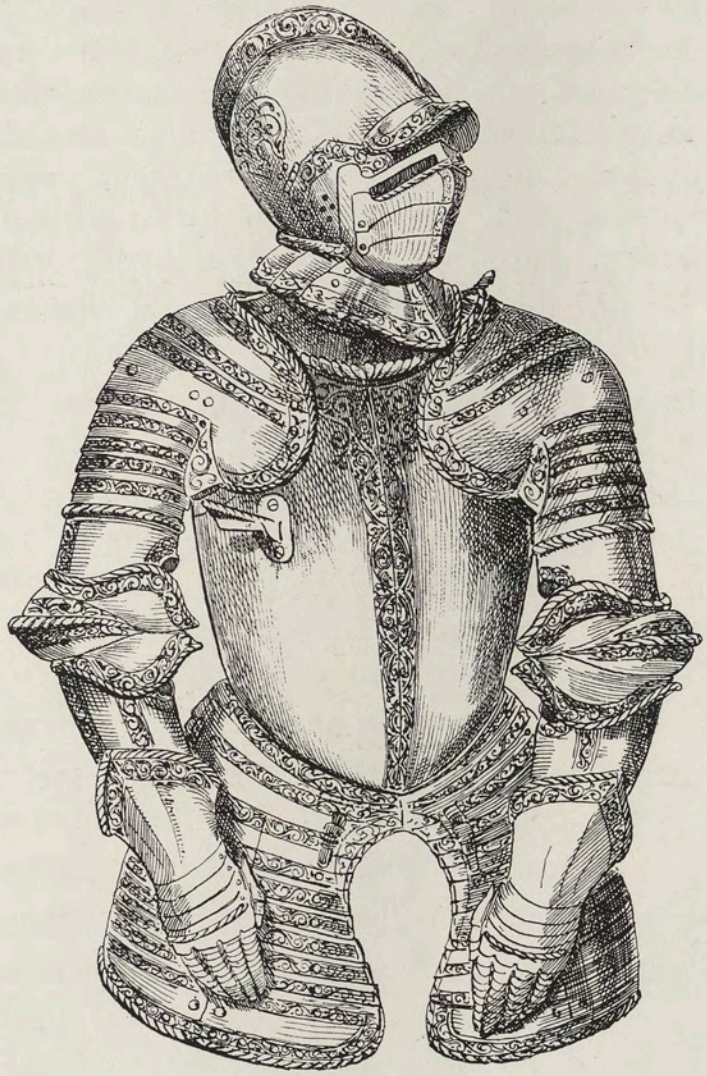




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PLATE XXXIII.

PLATE XXXIV.

THIS Plate shows a remarkable three-quarter suit of black armour, ornamented with bright stripes. It is probably German, and of the reign of James I., and is worthy of close inspection.

THE HELMET is a close one. It has a comb, and is furnished with a movable umbril, to which the barred piece—in this case replacing the usual visor and bevor—is attached, making the sight-apertures very large. The openings for breathing are unusually wide. The helmet has a deep neck-guard, and a plume-holder at the back.

THE BREASTPLATE is also very interesting; it is of the form called "peascod," and is peculiar from the fact that it opens down the centre, closing with hooks and staples. Each side of the breastplate is permanently joined to the backplate by hinges, and at the top two splints are riveted on, the upper one being roped at the edge; these form the gorget, but are quite concealed by the deep neck-guard of the helmet. The breastplate is ornamented with incised lines, the gussets not being separate plates.

THE BACKPLATE is also ornamented with incised lines. The weight of this, together with the breastplate, is about thirty pounds.

THE TACES are formed by the lower edge of the breastplate being flanged.

THE TASSETS, which are extra long, are called cuisses, and terminate slightly below the knee; they are splinted, and attach to the breastplate by the usual straps and buckles.

THE PAULDRONS are large, and nearly meet across the breastplate.

THE REREBRACES have turning-pivots.

THE COUDIÈRES are small and faceted; they attach by rivets to the rere- and vam-braces, these being articulated.

THE VAMBRACES encircle the entire fore-arm.

THE GAUNTLETS have bell-shaped cuffs and separated fingers.

Each splint in this suit of armour has a rather broad, bright band at the edge.

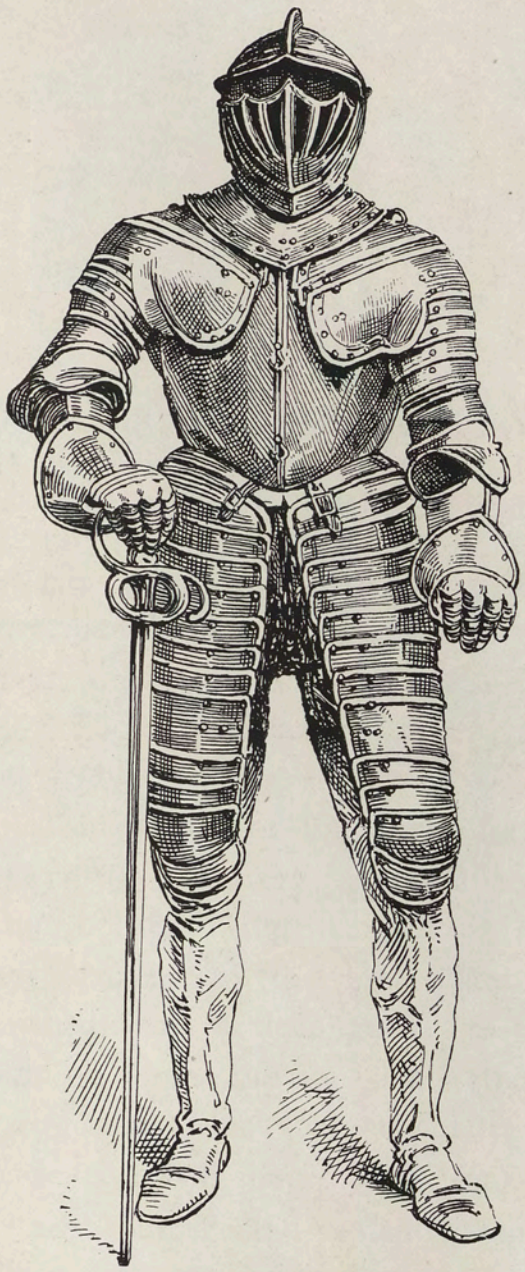




PLATE XXXIV.



PLATE XXXV.

CAP-À-PIE suit of bright steel armour, embellished with bands of gilding. It was made in the reign of James I. for a youth of about eighteen years, and was probably worn by one of the young Knights of Malta, the breastplate and shield having a Maltese cross and a floral ornament engraved and gilt on them.

THE HELMET is a close or visored one. The bevor and visor are separate plates. The neck-guard is deep, and is composed of one plate back and front.

THE GORGET is small and of the usual form of the period.

THE BREASTPLATE is flat, very short-waisted, and has a tapul down the centre, the bottom being flanged.

THE BACKPLATE fastens to the breastplate by iron straps and hooks, and is furnished with a deep *garde de rein*.

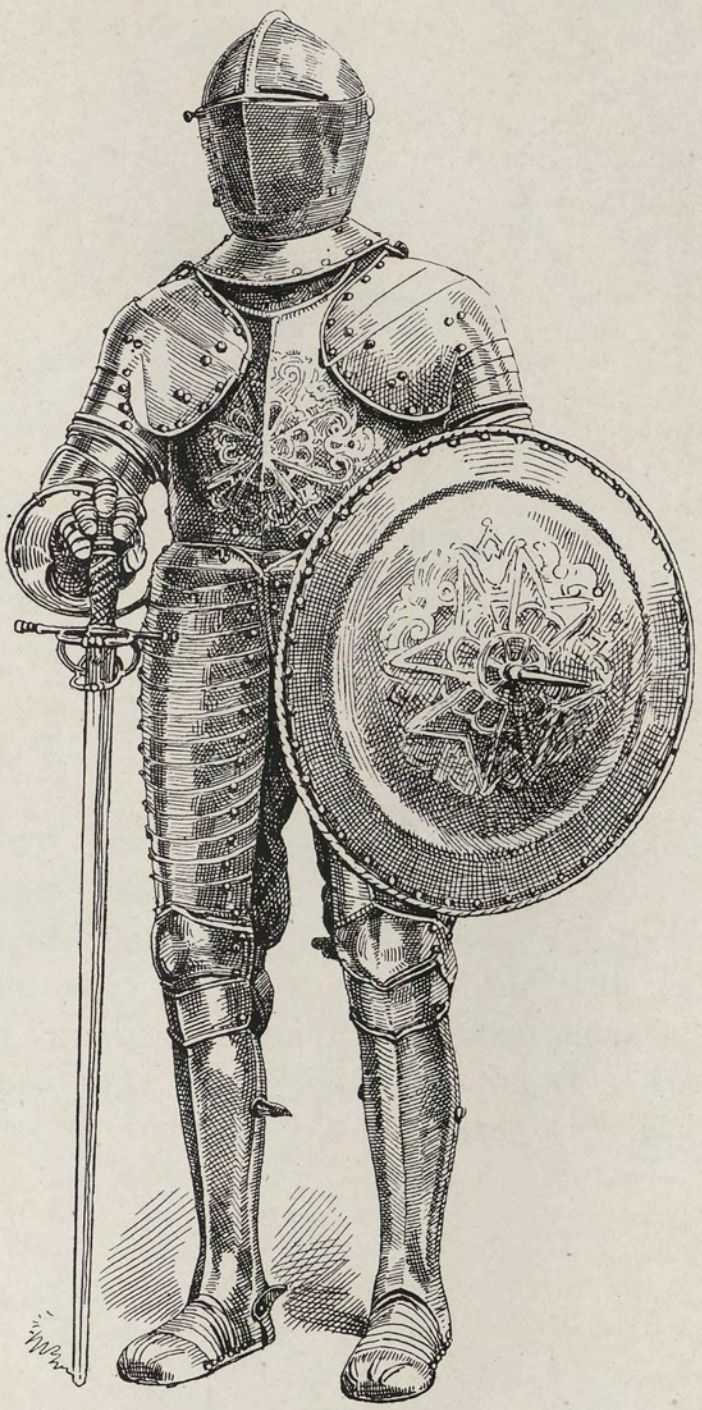
THE PAULDRONS are large, and the small elbow-guards are riveted to the rere- and vam-braces, which are articulated at top and bottom.

THE GAUNTLETS have bell-shaped cuffs and separate fingers.

THE CUISSES are jointed and extend from the waist to the knee, thus dispensing with taces and tassets.

THE JAMBIÈRES are of good form, considering their lateness, and are furnished with semi-round-toed sollerets.

THE SHIELD in the hand of the figure is the one actually belonging to the suit.



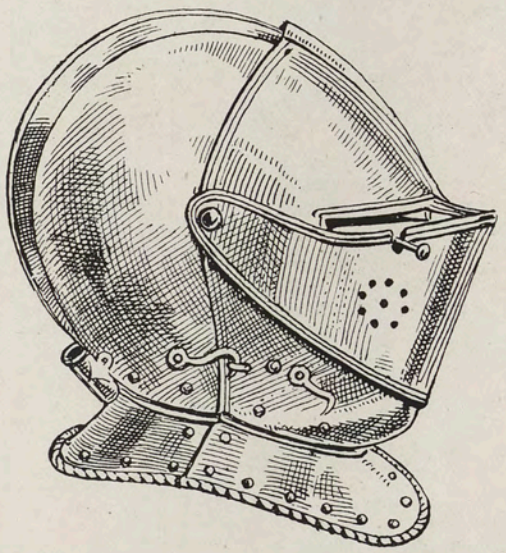


PLATE XXXV.

PLATE XXXVI.

FRONT and back views of a russet steel gorget of *circa* 1625. This exceedingly fine piece of armour, which is of Italian workmanship, was usually worn over the buff coat. It is beautifully inlaid with gold and silver on a dark ground, the ornamentation representing equestrian figures, birds, scrolls, and other objects. These large and deep gorgets were in vogue up till the reign of William of Orange.



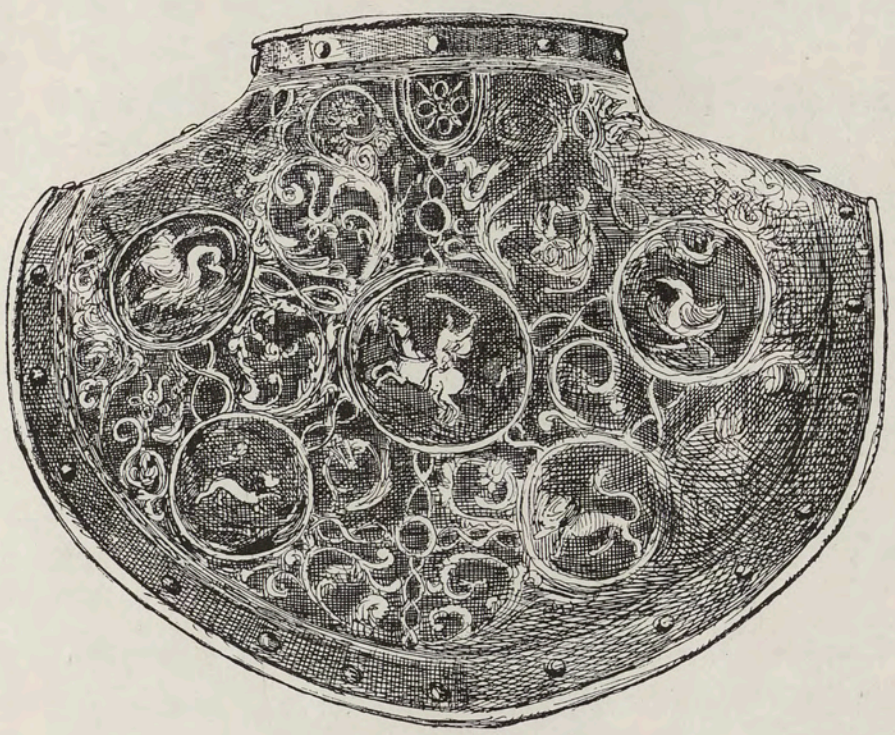


PLATE XXXVI.

PLATE XXXVII.

CAP-À-PIE suit of armour, of Italian origin, from the Chateau d'Acquabella, Florence. It is very beautifully engraved, and the entire harness has been silver-plated, considerable portions of the plating remaining. This suit is stated to have been given by a Dutch merchant to the Mikado of Japan, and many years ago, during a Revolution, fell into the hands of the Italian Ambassador accredited to the Court of the Mikado. It is an exceptionally fine suit for the epoch to which it belongs, viz., the early part of the seventeenth century, and the engraving is worthy of the period of the Renaissance.

THE HELMET has a low comb, and the crown is made in two halves. The sight-holes are very large, and the bevor is pierced on both sides. The neck-guard consists of two plates, back and front.

THE GORGET is small, and low in the neck; it is covered by the neck-plates of the helmet.

THE BREASTPLATE, which is flat in form and short-waisted, is characteristic of the period. It has a tapul and fixed gussets.

THE TACE (one plate only) attaches to the flange of the breast-plate by hook and staple.

THE BACKPLATE has a deep *garde de rein*, which overlaps the top outside edge of the cuisses.

THE PAULDRONS are large, and nearly meet across the breastplate.

THE REREBRACES have turners.

THE COUDIÈRES are small, and are riveted to the rere- and vam-braces, which are articulated at the top and bottom.

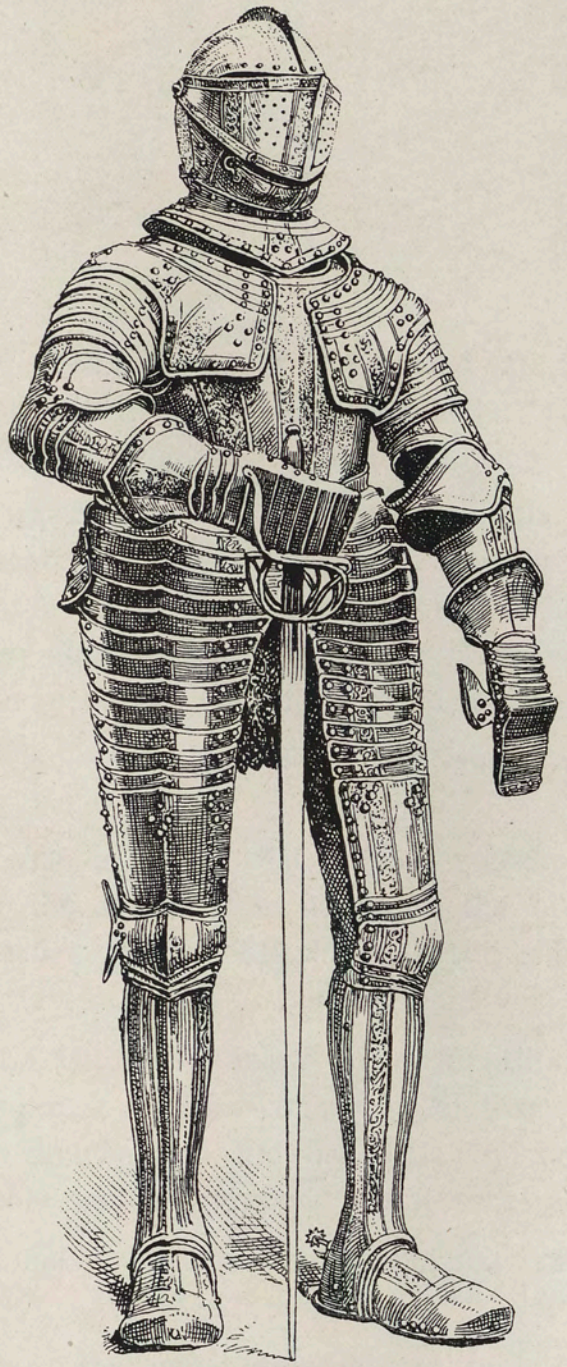
THE VAMBRACES encircle the lower arm.

THE GAUNTLETS are mitons, which is very unusual for this period and class of armour. The cuffs are slightly bell-shaped.

THE CUISSES are jointed, and reach to just below the knee-caps, the fanguards of which are small.

THE JAMBIÈRES have the original spurs fixed to the heels.

THE SOLLERETS are jointed, deep, and rounded at the toes.



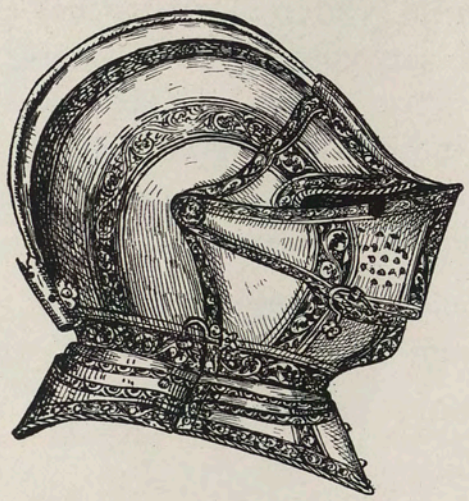


PLATE XXXVII. .

PLATE XXXVIII.

SUIT of steel armour, of the period of Charles I. It is a good specimen of the so-called "Cavalier" armour. The harness consists of the following pieces:

THE HELMET is a visored one, the skull-piece being ornamented with ridges on the crown. It has a movable umbril and a separate deep bevor, which has long apertures for ventilation; the sight-openings are very large with this arrangement of umbril and bevor. The neck-guard is moderately deep.

THE GORGET is somewhat deep; it was worn outside the breastplate.

THE BREASTPLATE is rather flat. The gussets are fixed; that is, they are part of the actual plate of which the breast is composed. The breastplate attaches to the backplate, at the sides, by hooks and staples.

THE BACKPLATE is of the usual form for this kind of armour. It has a very deep *garde de rein*, consisting of five overlapping plates. The *garde de rein* attaches to the backplate by hooks and staples; this defence could therefore be removed when necessary.

THE TACES consist of the lower portion of the breastplate prolonged.

THE TASSETS are the usual cuisses and tassets combined; they are long and splinted, and terminate rather below the knee. These tassets are profusely studded with iron rivets, and the knee-cup is ornamented with a six-pointed star beaten up in relief. They attach by straps and buckles to the lower edge of the breastplate, which is furnished with nuts and screws; over these latter the top splint of each tasset passes, there being apertures for the purpose.

THE PAULDRONS are very large, and much jointed as they approach the neck; they are ornamented with iron rivets.

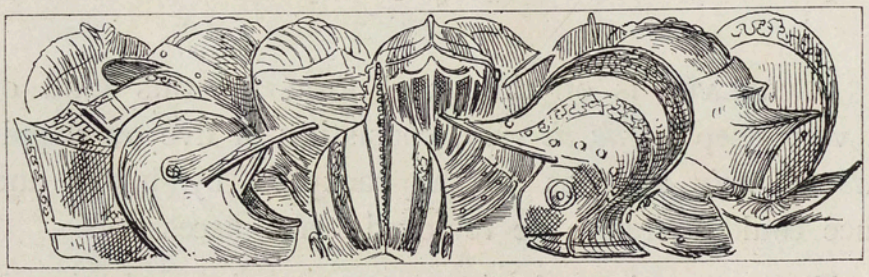
THE REREBRACES are as usual, having turning-pivots.

PLATE XXXVIII.—*continued.*

The Coudières are small, and rather pointed at the back; they are riveted to the rere- and vam-braces, which are articulated.

The Vambraces open with hinges,

The Gauntlets are splinted from the wrist downwards, and have the fingers separated.



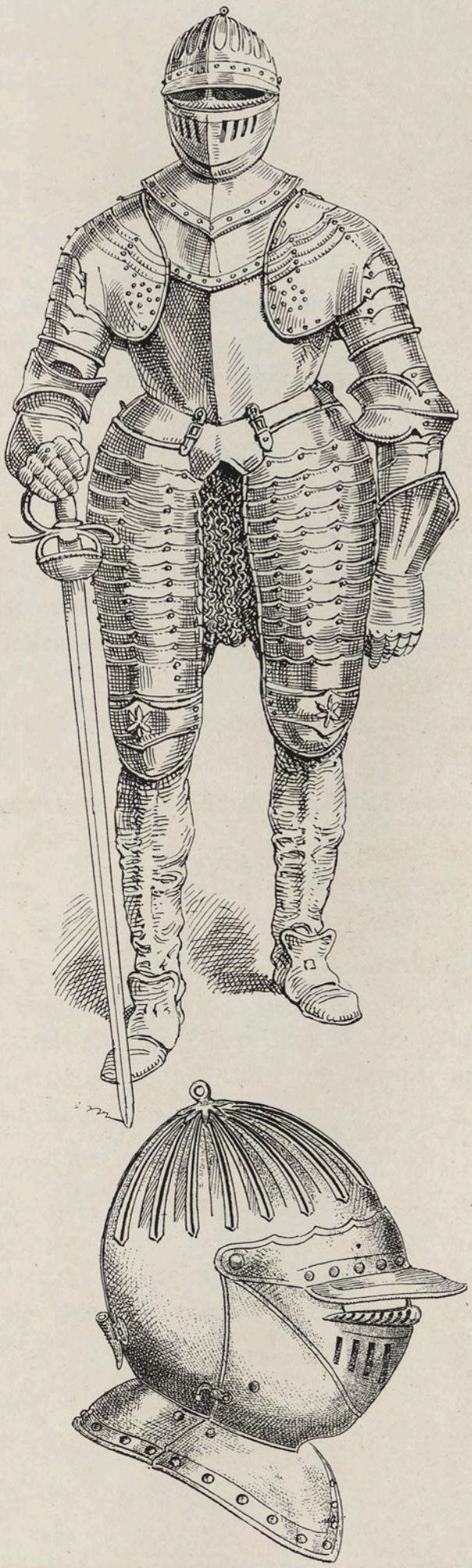


PLATE XXXVIII.

PLATE XXXIX.

THIS specimen of Cavalier armour, of date *circa* 1625, is now bright, but was originally a black harness. It does not present any very marked difference from other suits of this description. The harness consists of the following pieces:

THE HELMET is a close one, the skull part being made in two halves, and ridged on the top. It has a movable umbril, the bevor being somewhat spoon-shaped and quite detached; the sight-apertures are consequently large. The bevor is pierced on both sides with round holes for breathing. The neck-guard is moderately large.

THE GORGET is of the usual simple form, and was worn outside the breastplate.

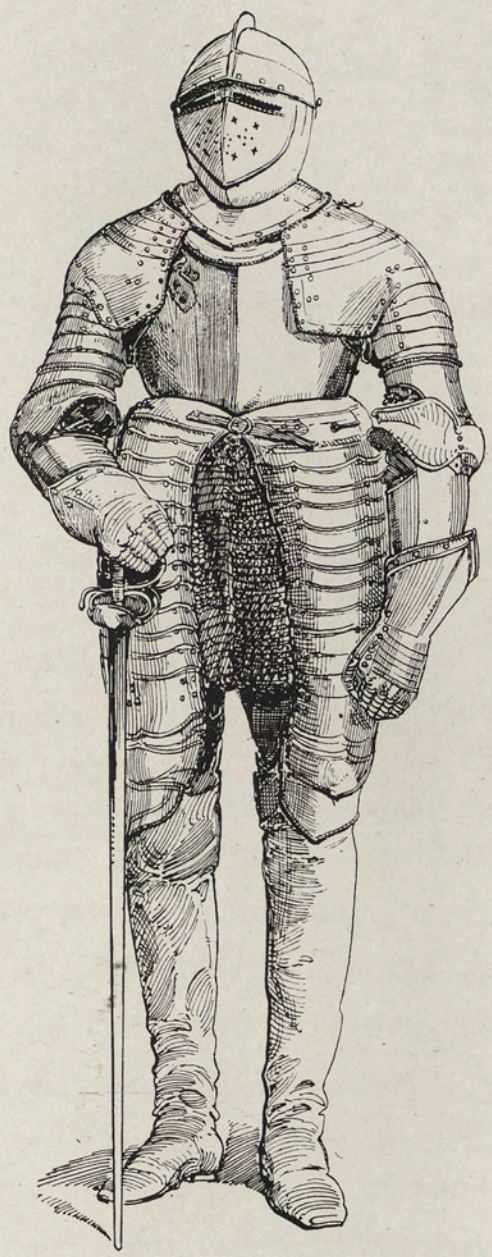
THE BREASTPLATE is flat, and has a slight tapul. The gussets are fixed.

THE TACES are formed by the lower edge of the breastplate being prolonged.

THE CUISSES are the usual long, splinted guards, extending from the hip to below the knee; they are much notched at the edges that show, and the knee-cup has a six-pointed star beaten up on it. They attach to the taces by straps and buckles, and also by screws and nuts.

THE PAULDRONS are very large, and much jointed as they approach the neck; they attach to the gorget by straps and buckles.

THE REREBRACES, COUDIÈRES, VAMBRACES, GAUNTLETS, and BACKPLATE resemble those in the suit shown on Plate XXXVIII.



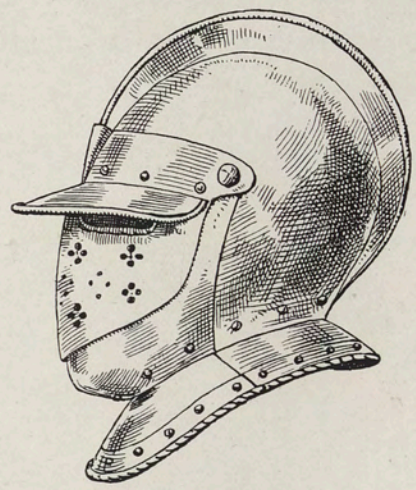


PLATE XXXIX.

PLATE XL.

CAP-À-PIE suit, of the commencement of the reign of Charles I. It is of bright steel, profusely studded with round-headed rivets.

THE HELMET is a close one, of large proportions; it has a large, movable umbril, a barred visor, and a deep neck-guard. The skull is made in one piece, and has a low comb.

THE GORGET is small, and is articulated at the neck.

THE BREASTPLATE is of the period of Philip and Mary, but was converted for war purposes in the reign of Charles I. It is flat in form, has movable gussets with their original springs riveted inside the body of the breastplate proper, and is articulated at the waist.

THE TACE consists of one plate only.

THE BACKPLATE is large, and has a deep *garde de rein.*

THE PAULDRONS are large, and very flexible on the shoulders.

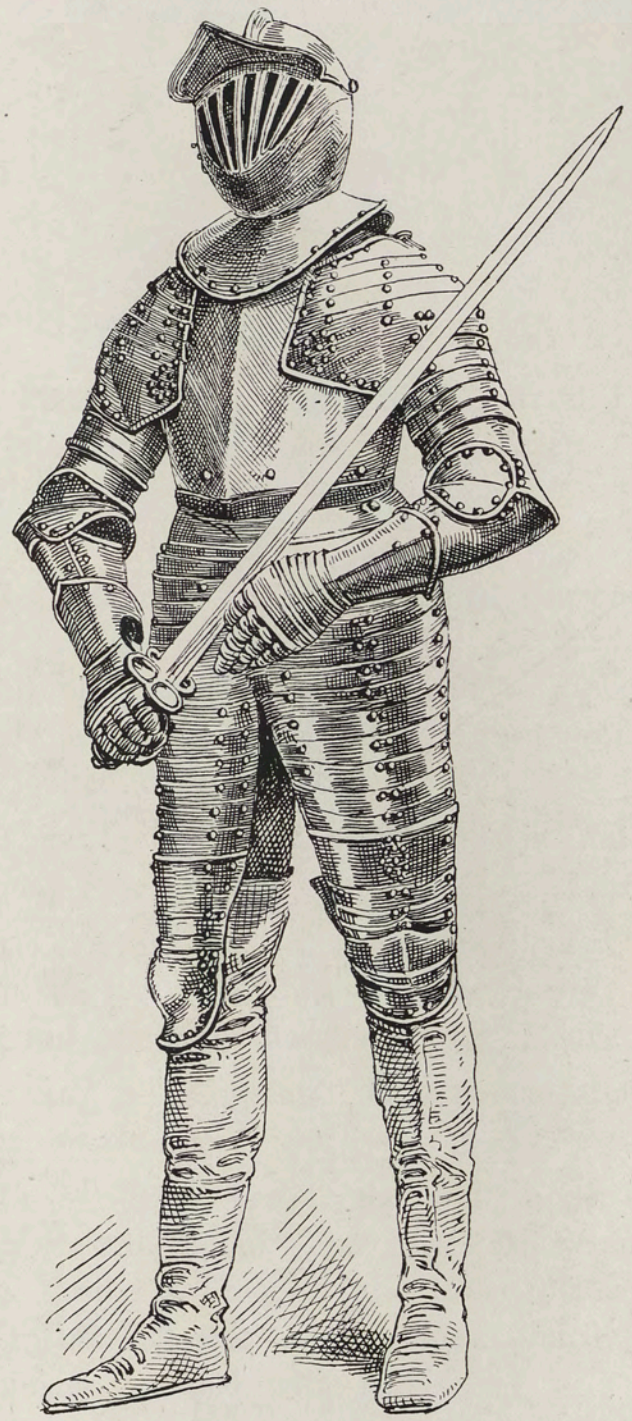
THE REREBRACES have turning-pivots.

THE COUDIÈRES are small, and are riveted to the rere- and vam-braces, which are articulated at both top and bottom.

THE VAMBRACES encircle the entire lower arm.

THE CUISSES are long, reaching from the hip to just below the knee-cap; they attach to the tace by hooks and straps.

THE GAUNTLETS are long in the cuffs, and have separated fingers.



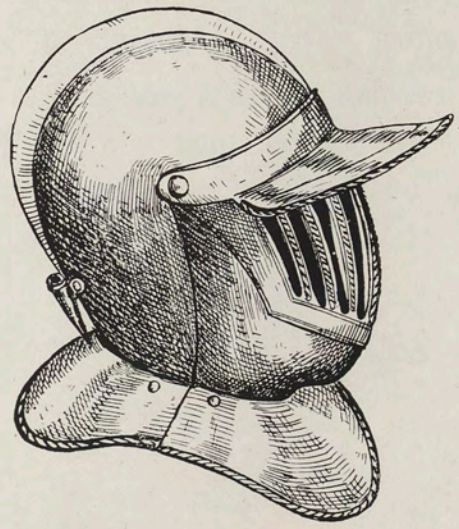


PLATE XL.

PLATE XLI.

THIS Plate shows a demi-suit of studded armour for an arquebusier of the reign of Charles I., consisting of the following parts:

THE HELMET is of the type known as the "lobster-tailed"—a term applied on account of the overlapping plates which protect the back of the neck somewhat resembling the tail of a lobster. The skull is ribbed and studded with round-headed nails. It has a broad, fixed umbril, a movable nasal-guard, and jointed cheek-pieces.

THE GORGET is low in the neck, and is not laminated; it consists of two plates only—back and front.

THE BREASTPLATE is flat in form, but has a tapul down its centre. There are no taces to this, but the lower part is flanged to admit of the top plate of the tassets fitting over.

THE BACKPLATE is broad and has tackle attached to it for securing it to the breastplate.

THE TASSETS are very broad, the four upper plates of each overlapping across the abdomen. The plates below are cut away and so form an arch similar to that in the lower plate of the taces of an earlier breastplate. These plates are prettily scalloped and notched, and profusely studded with nails.

THE PAULDRONS are extremely large, and nearly meet across the breastplate; they are ornamented in the same way as the tassets.

THE GAUNTLETS are long, and reach to the elbow; they have separated fingers, and are articulated at the wrist. The top part, which protects the inside of the bend of the arm, is flanged to turn off the thrust of a sword or lance.

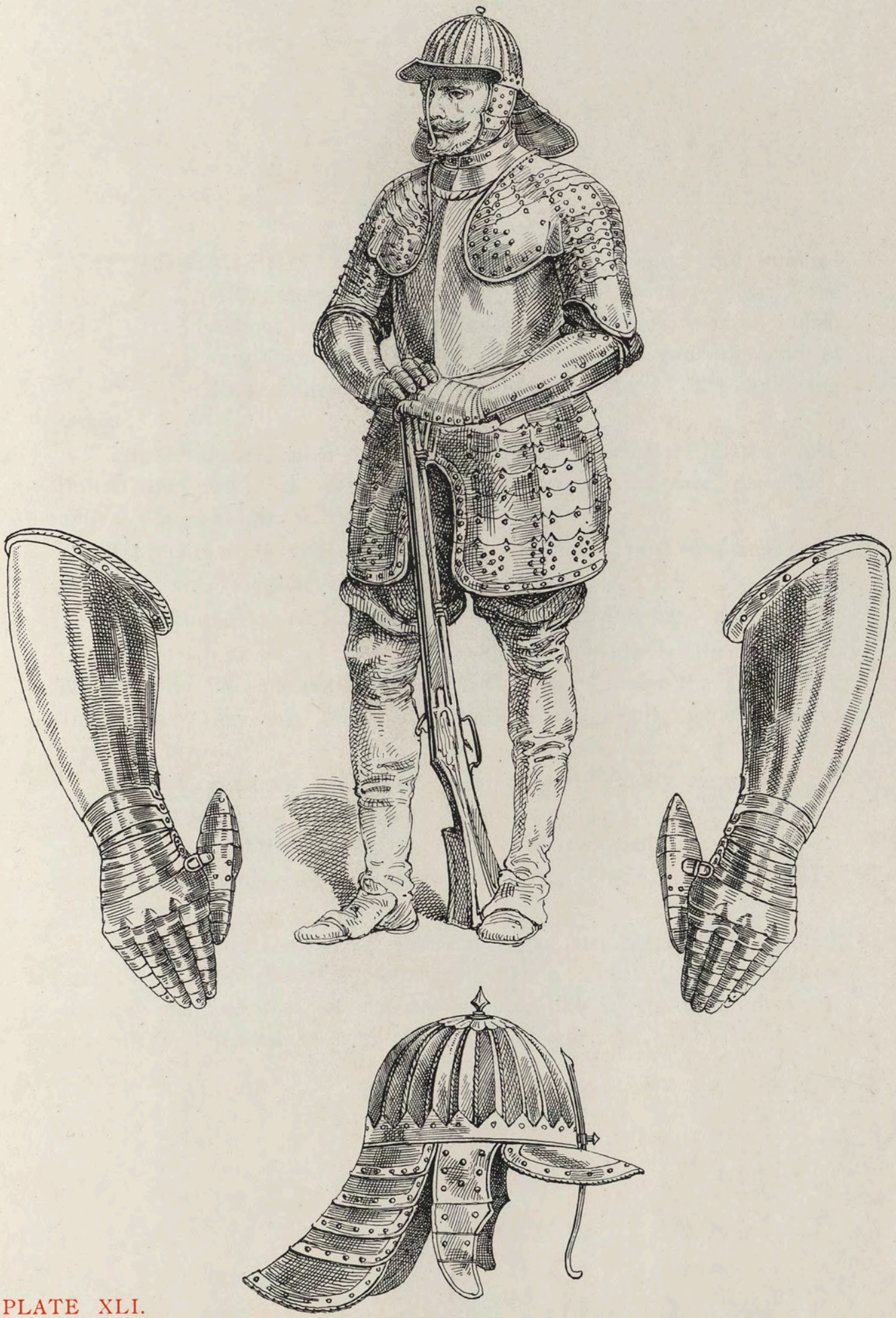


PLATE XLI.

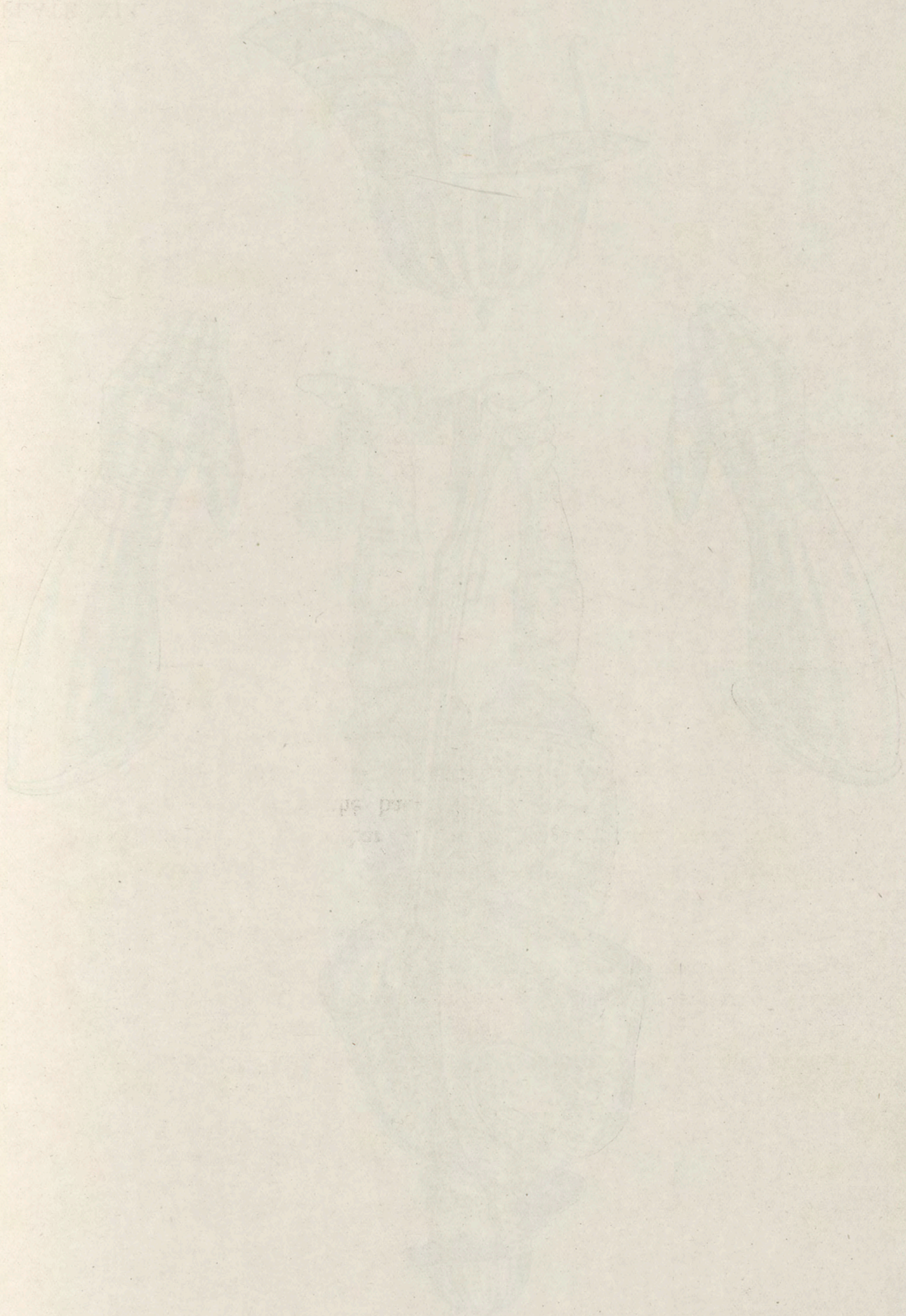


PLATE XLII.

DEMI-SUIT of bright steel armour, bound and studded with etched brass. This harness is very heavy, the helmet and breastplate being bullet-proof; it is of Polish origin and was in use by the cuirassiers at the end of the seventeenth century. It consists of the following pieces:

THE HELMET (called "lobster-tail," on account of the plates which protect the neck) has a bar in front to guard the face, ear-pieces, and a plume-holder at the back.

THE GORGET is simple in form; it consists of two plates only, the neck not being articulated.

THE BREASTPLATE is rather flat, is splinted, and has fixed gussets.

THE PAULDRONS are of fairly good form considering their lateness, but they do not effectually guard the apertures under the arms, back and front; they are ornamented with lions' heads, which are of repoussé brass.

THE VAMBRACES are very peculiar and closely resemble the Eastern arm-guards, which are so often met with now in Oriental collections, &c.; they cover the outside of the arm from the elbow to the wrist only, and were worn over a stout buff or thickly-padded coat.

THE SWORD shown on this Plate has its back edge serrated, and the end of the blade is shaped like a scimitar. The ends of the quillons and the pommel are shaped like a cock's head, while the hilt is intended to simulate the feathered neck of the bird.

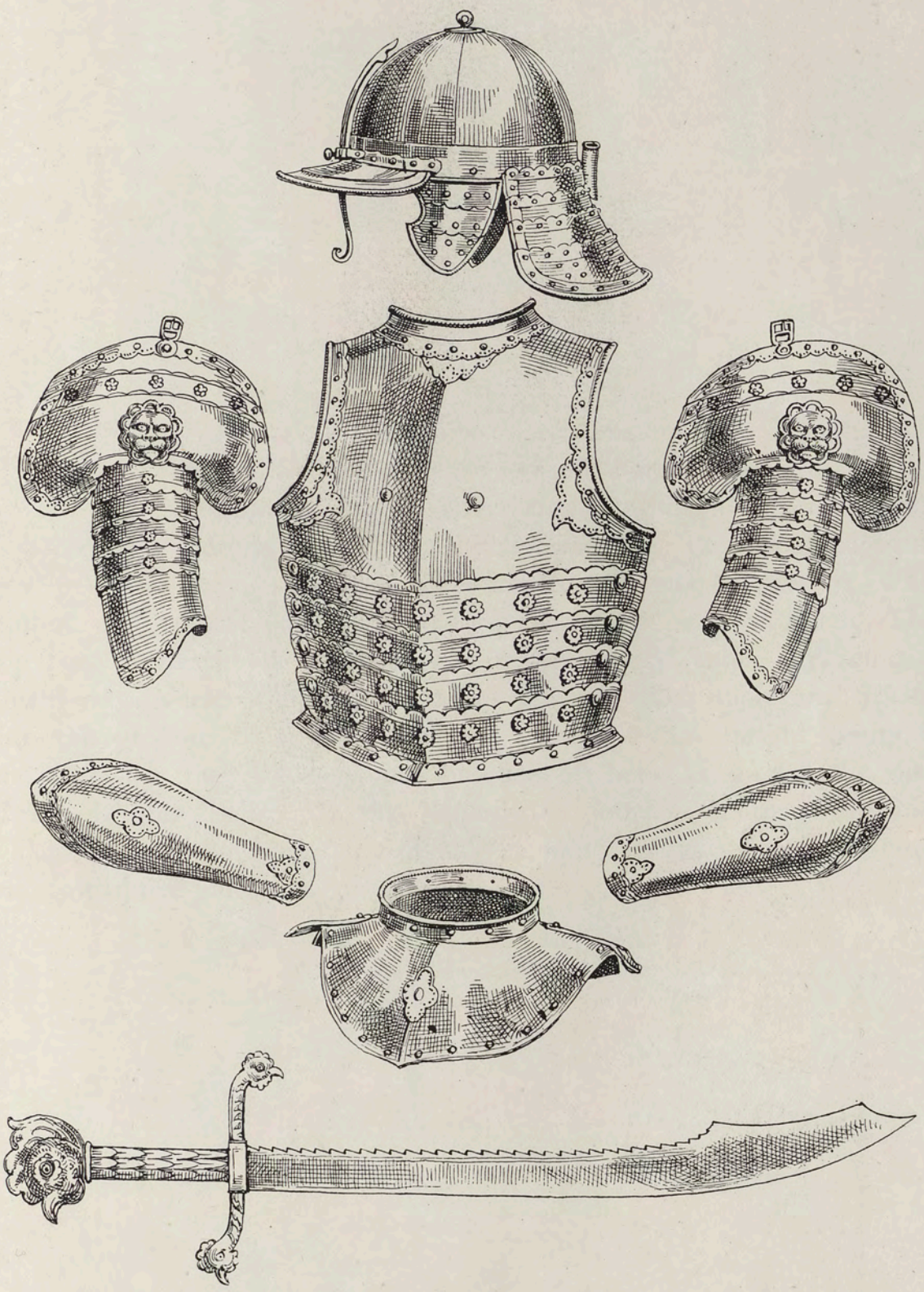
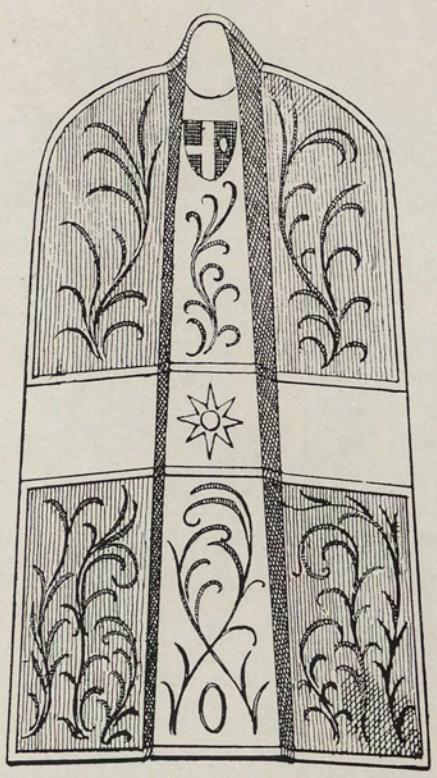
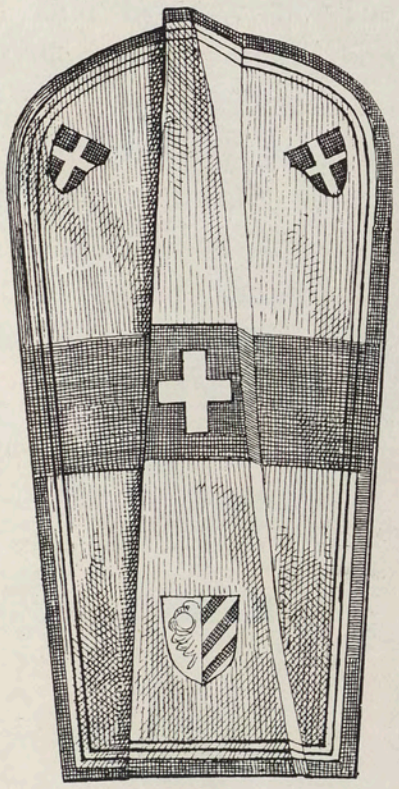


PLATE XLII.

PLATE XLIII.

THIS Plate shows three specimens of the archers' and crossbow-men's shield termed *pavois d'assaut*, of the fifteenth century. They are 54in. in height and 26in. wide, and were used principally by the crossbow-men. These shields are composed of wood, covered with leather, and usually had the arms of some city painted on them. The top part of the inside is furnished with an iron staple. When the shield was in use, a stake was passed through this staple and driven into the ground, thus supporting the shield in an upright position, and allowing the crossbow-man the use of both hands for the discharge of his bolts. It thus afforded a movable rampart, behind which the crossbow-man, by slightly stooping, could take careful aim in comparative safety.





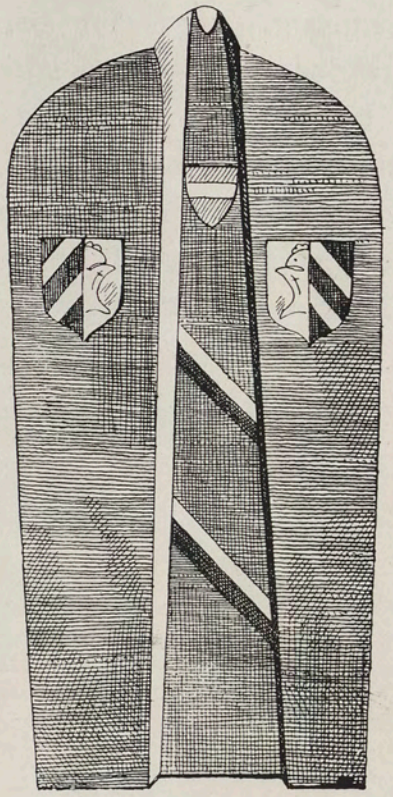


PLATE XLIII.

PLATE XLIV.

THIS Italian circular shield, of the reign of Elizabeth, is a very beautiful specimen of repoussé steel, and is richly damaskeened with gold on a dark blue ground. It is embossed in panels of varying form, representing different subjects. In the central panel is depicted a Roman equestrian combat; on one side of this is a figure of a Roman soldier, and on the other an Amazon. In the top panel is a reclining female figure, with a wreath in one hand and a feather in the other, surrounded with a trophy of armour. The bottom panel shows a winged female, seated on some implements of war, with a trumpet in each hand; she is guarded on each side by satyrs. The two side panels represent Amazons, one with her hand on a lion's head, and the other with a winged scorpion in her hands. Between the panels are embossed (but not damaskeened) grotesque heads, fruit, and foliage. The border which encloses each subject is damaskeened with a representation of the triumphs of Cæsar over Pompey and the ultimate downfall of the Roman Empire. This fine piece was formerly in a Ducal Collection, in Italy.

The upper and lower engravings show the border of the central panel.

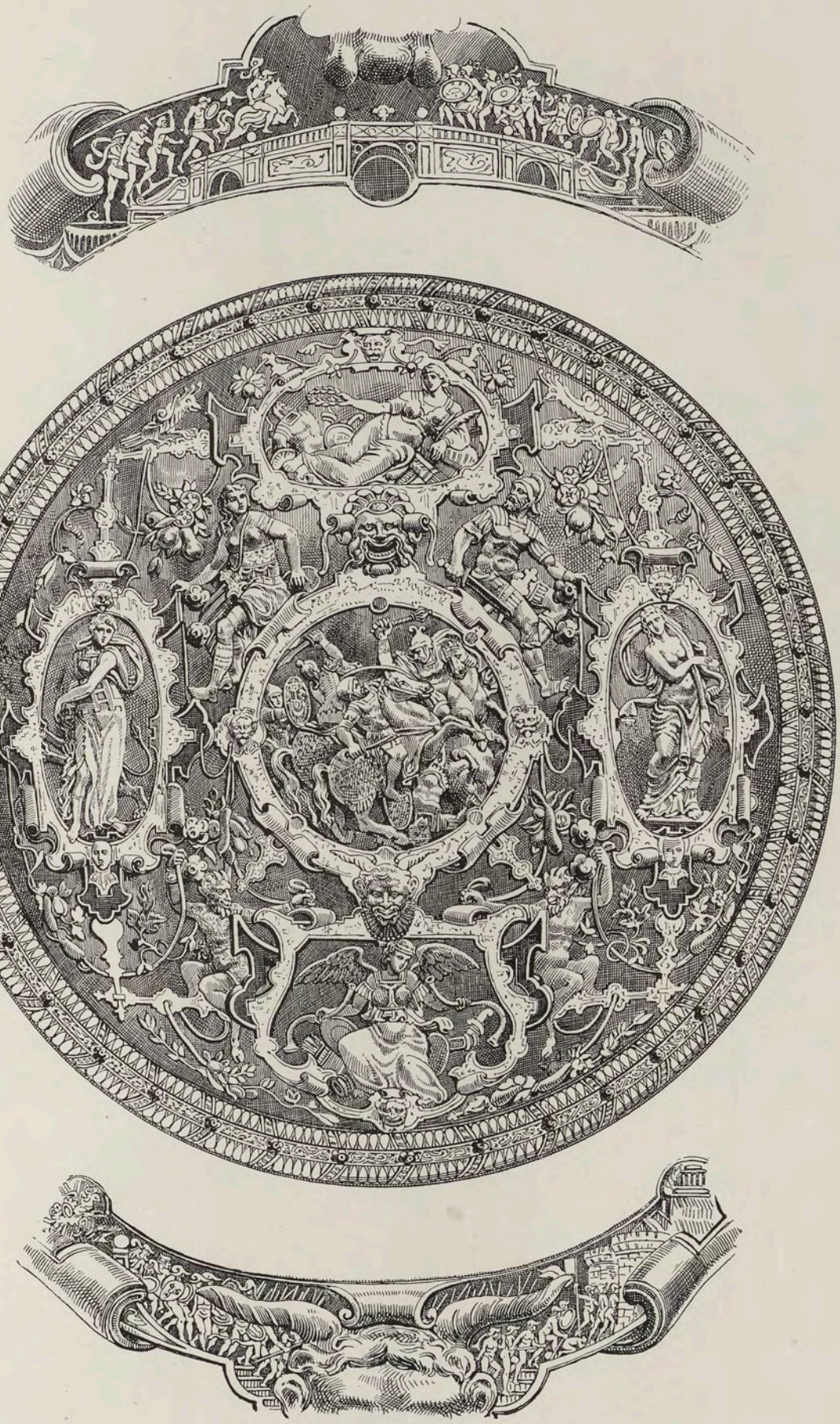


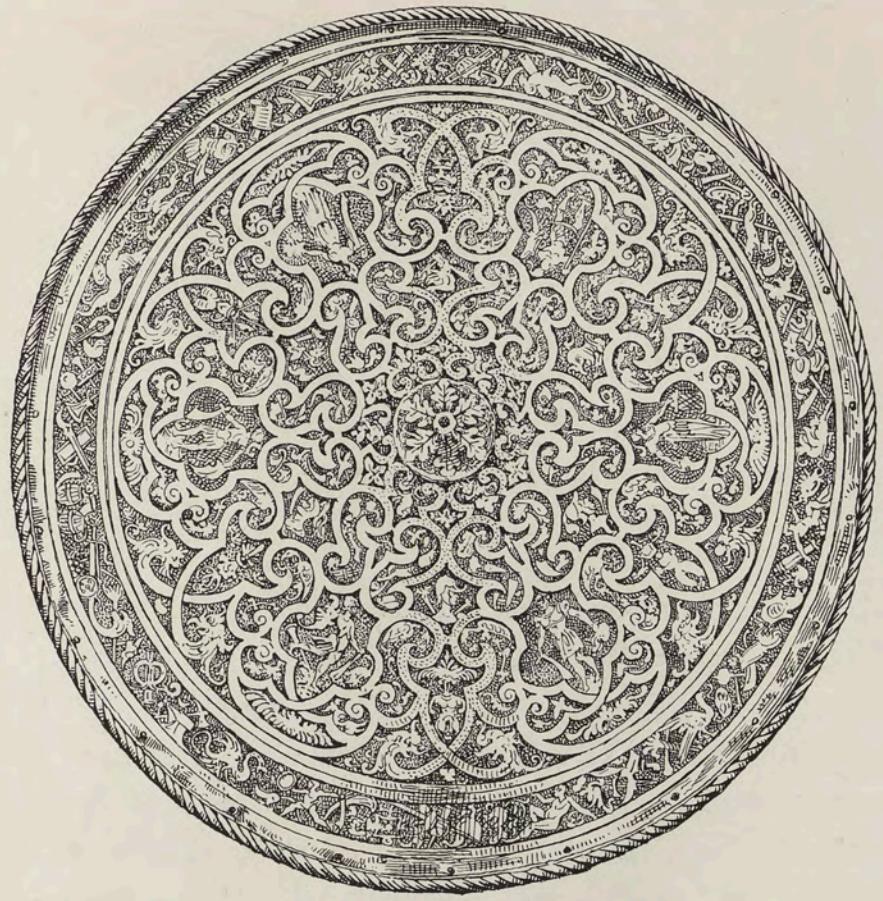
PLATE XLIV.

PLATE XLV.

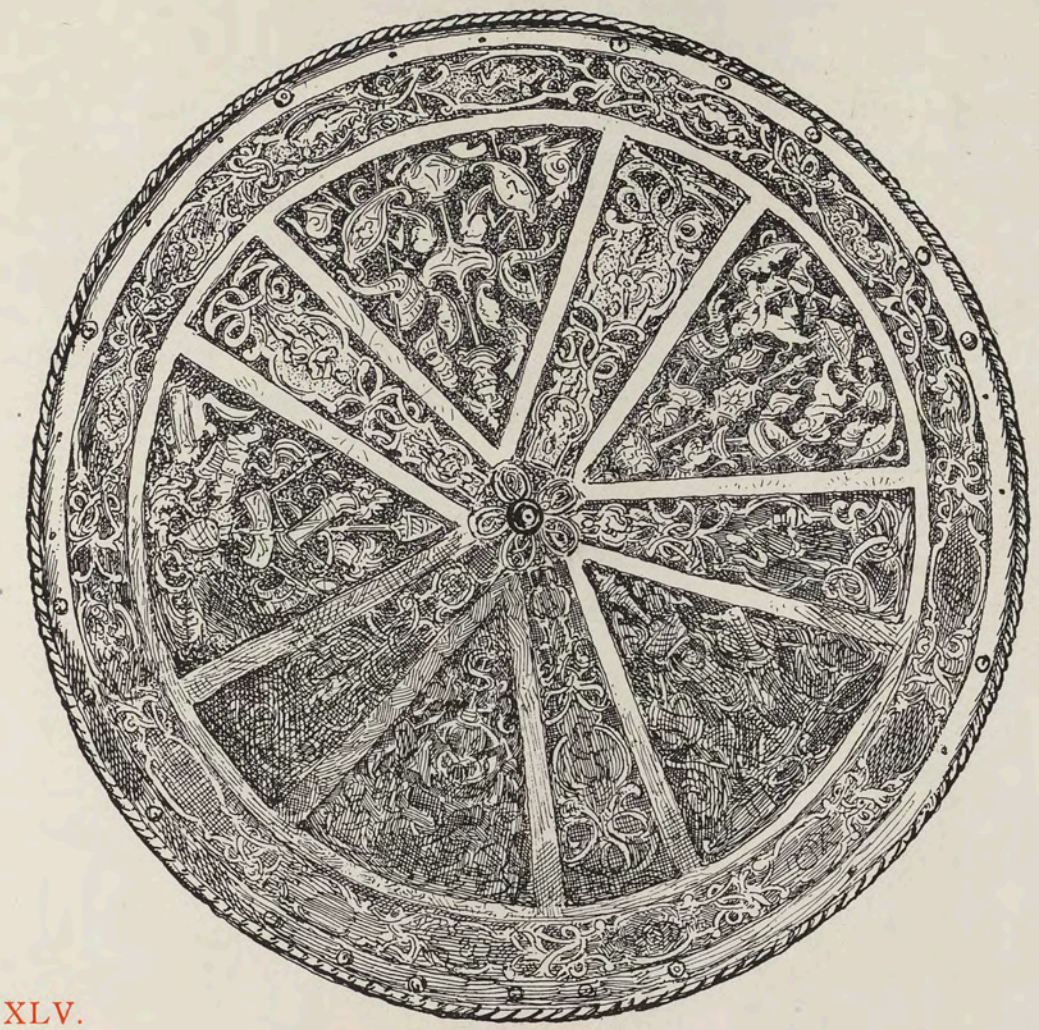
ITALIAN and Spanish circular shields, used during the reign of Elizabeth, showing the profuse decoration of the period.

1. ITALIAN CIRCULAR SHIELD, of bright steel. It projects to a high cone in the centre, which is surmounted with an ornamental spike. The entire surface is beautifully engraved with an interlaced scroll pattern, the divisions between the scrolls representing Romanesque male and female figures, busts, trophies, birds, animals, and musical instruments. This fine example of the armourer's and engraver's skill was formerly in the possession of the Visconti family, in Milan.

2. SPANISH CIRCULAR SHIELD, of steel, embossed and engraved in alternate bands and panels. The radiating bands and border are hatched with gold, and have interlaced scrolls, with engravings of reclining and erect male and female figures, and fabulous monsters between. The panels are engraved with trophies of Romanesque armour, musical instruments, vases, shields, &c. There is an ornamental spike in the centre, and the rivets are chased in the form of lions' heads. This shield was formerly in a museum in Warwickshire.



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PLATE XLV.

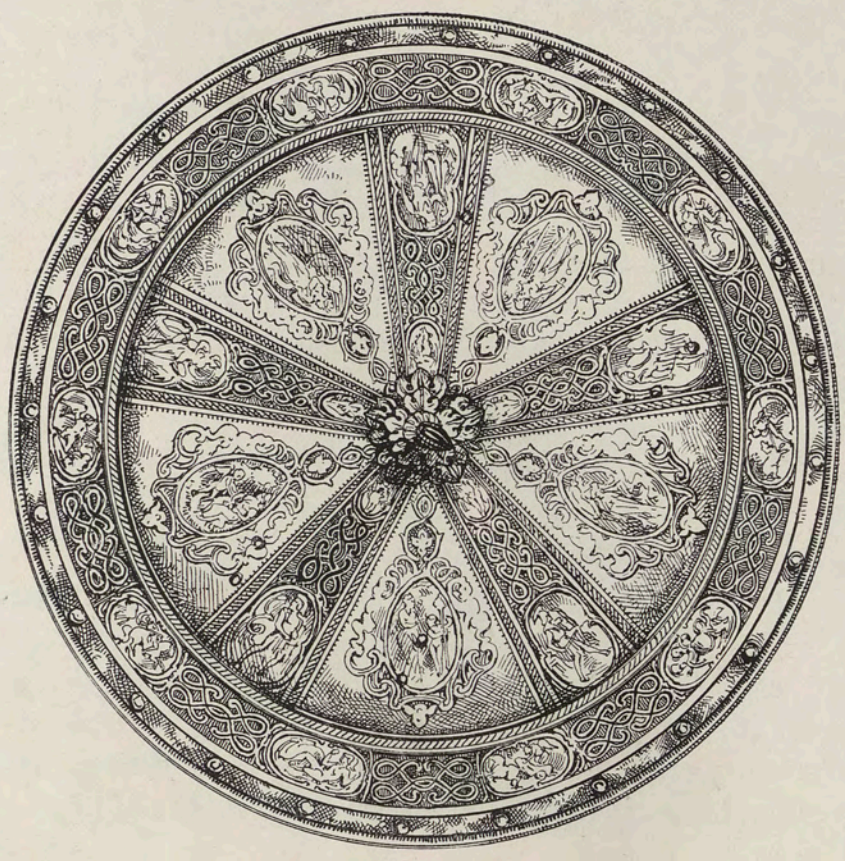
PLATE XLVI.

A CIRCULAR shield and two morions, all of the period of Elizabeth, are shown on this plate.

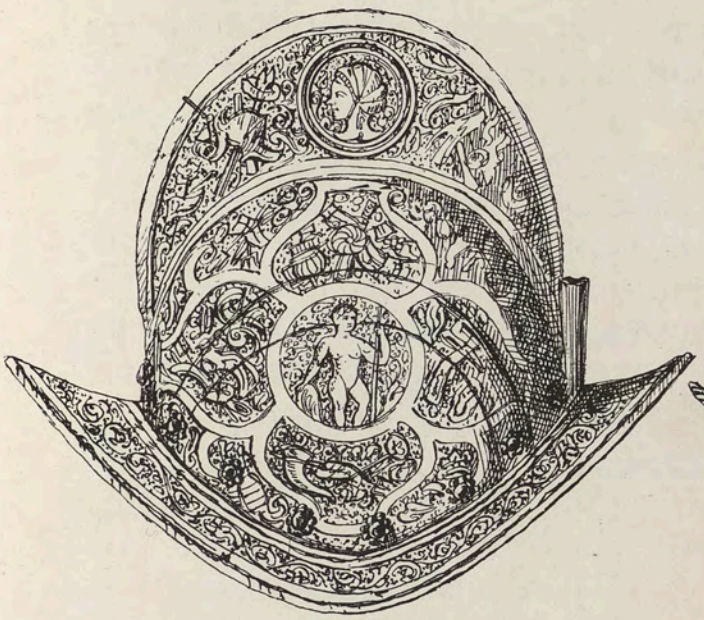
1. CIRCULAR SHIELD, of Italian origin. It has five radiating bands with interlaced scrolls and Romanesque emblematical figures. The five panels between are engraved with similar male and female figures. The border has the same ornamentation as the bands. The centre of the shield is decorated with an iron flower surmounted by a spike.

2. ITALIAN MORION, of steel, made in one piece and profusely engraved. The ornamental panels are decorated with trophies of war and musical instruments. The rim has a band of scroll-work. On each side of the crown is a sunk stripe.

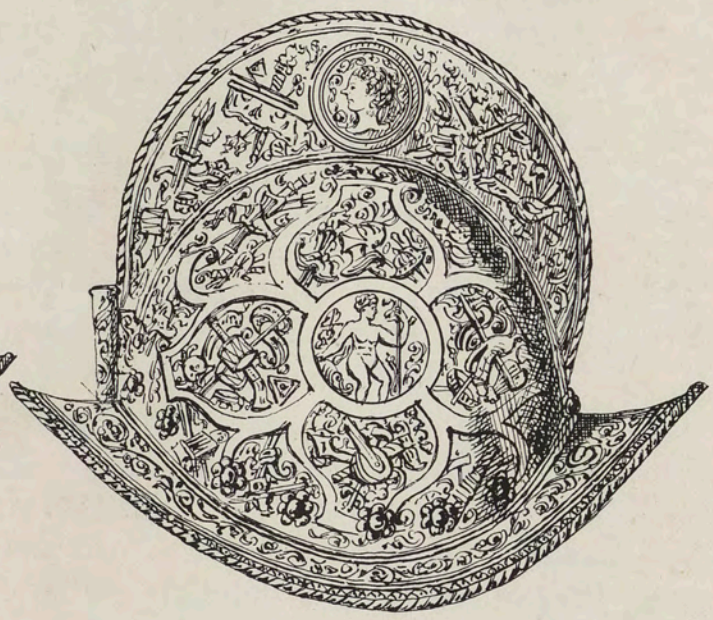
3. A SIMILAR MORION to No. 2. This is also made in one piece, but it is very heavy compared with other highly-decorated open head-pieces of the period. These helmets were worn as much in war as on parade.



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PLATE XLVI.

PLATE XLVII.

HEAD-PIECES worn during the fourteenth, fifteenth, and sixteenth centuries.

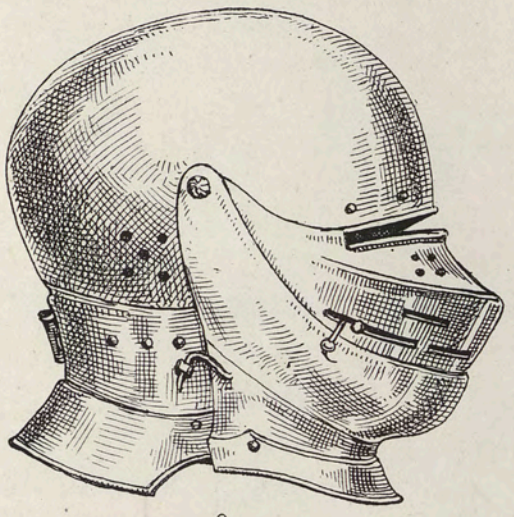
1. TILTING-HEAUME, of the fourteenth century. This is very similar in form to the heaume worn by Edward the Black Prince, which hangs over his tomb in Canterbury Cathedral. The staple at the back suggests that this also has hung in a church, and its condition further carries out that impression, although, considering its age, it is wonderfully well preserved. It came from Count Gayeski's collection at Mgowo, in Prussian Poland.

2. ARMET, of the reign of Henry VII. The skull is rounded in form, the lower front portion of crown and the top of the bevor forming the sight apertures. The bevor is pierced with round and horizontal holes for breathing, and the lower part of it falls inside the jaw-piece, which prevents the bevor from being knocked up by a lance or sword. The neck-guard in front is small; the back one is much larger.

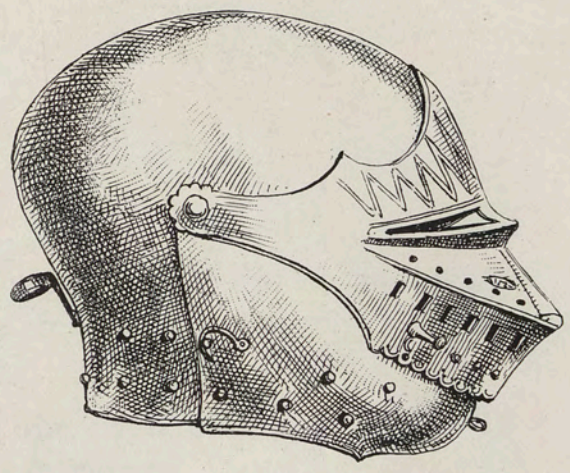
3. ARMET, of the reign of Henry VII. The crown has a wide, flat comb. The visor and bevor, which are in one piece, project in front to a flat blunt point. The top of the visor is prettily fluted in a zigzag pattern. The jaw-piece opens in the centre, and when closed fastens with hook and staple. The back of the armet has a staple attached, which suggests that at some time this helmet also has hung in a church over a tomb.

4. MAXIMILIAN BELLOWS-VISORED HELMET. The skull is very broad, has a low, wide, flat comb, and is laminated at the back of the neck to allow of the head being thrown back with ease. The projections of the visor are not very prominent, and are pierced on both sides with horizontal apertures for breathing. The jaw-piece and the neck-guard are composed of one plate.

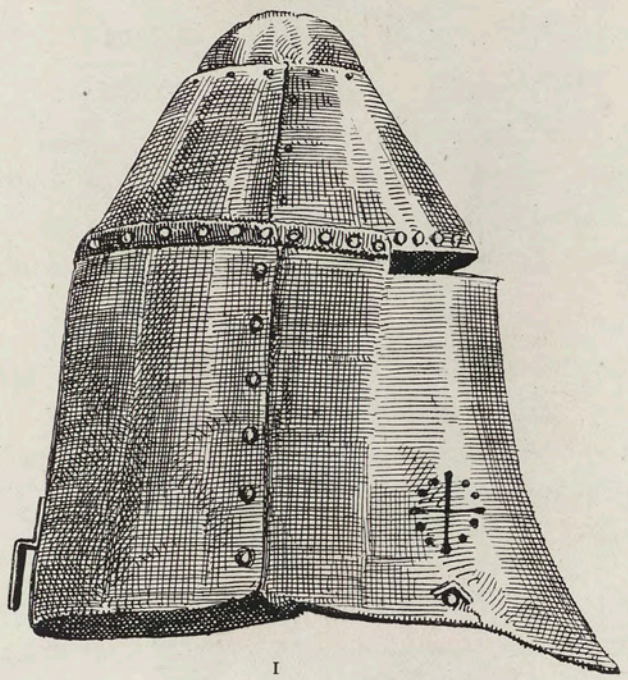
5. GOTHIC SALADE and MENTONIÈRE. The salade is very peculiar in form. It has a movable visor and is pierced with small holes round the edge for sewing the lining to. The mentonière has one laminated plate at the top: this also is pierced with small holes for attaching the lining. This class of head-defence was employed principally by the archers of the fifteenth century, being pretty generally used all over Europe.



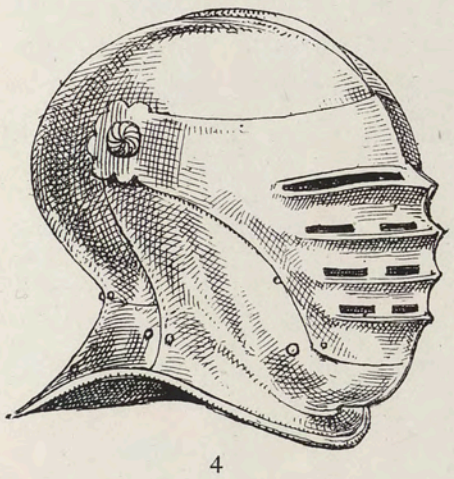
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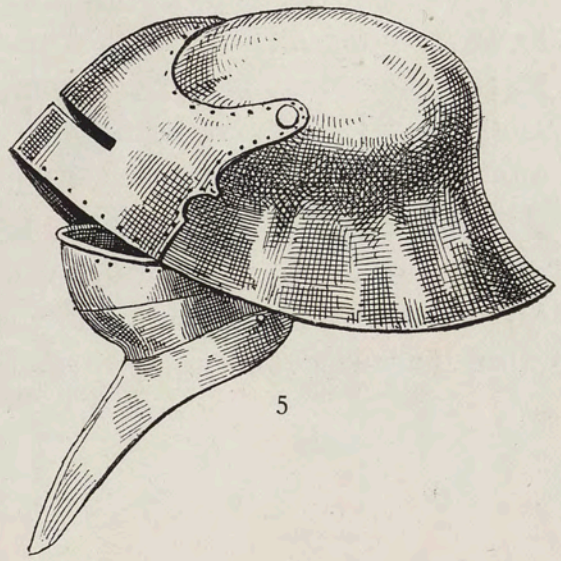
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PLATE XLVII.

PLATE XLVIII.

ON this plate are shown five specimens of armets and other helmets, worn during the reigns of Henry VII. and Henry VIII.

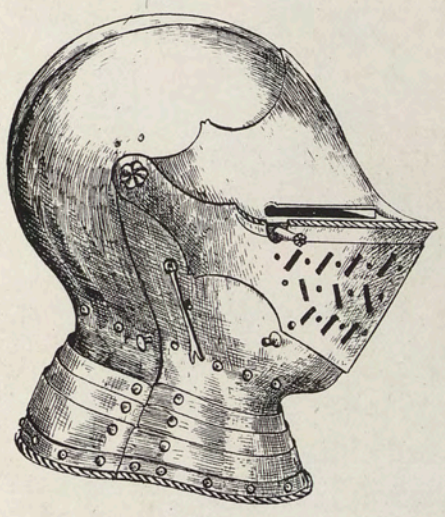
1. CLOSE HELMET, of the reign of Henry VIII. It has a low comb, and the visor and bevor are separate plates, the bevor being pierced on the right side only. The jaw-piece is furnished with a prop for supporting the bevor when raised. The deep neck-guard consists of three plates back and front.

2. ARMET, of the end of the reign of Henry VII. The skull has a low comb, on which is riveted a small, circular crest. The visor and bevor are forged out of one piece, the lower part being pierced with small holes for breathing. The chin opens in the centre, the lower part being hollowed to fit over the rim of a gorget.

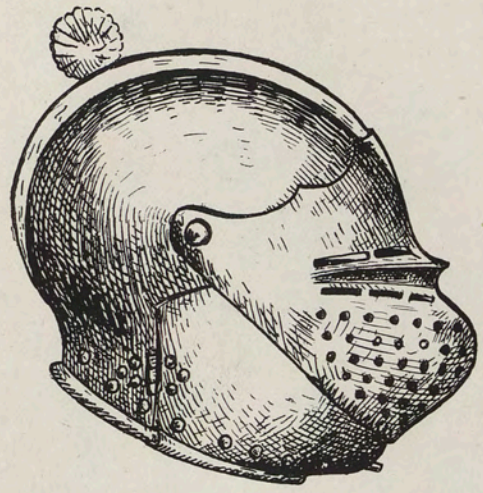
3. GERMAN FLUTED MAXIMILIAN HELMET, of the beginning of the sixteenth century. The skull is without a comb or crest in its centre, and is laminated at the back. The visor and bevor are in one piece, which terminates in a sharp, rounded projection and is pierced on both sides. The jaw-piece and neck-guard are also composed of one plate.

4. FLUTED MAXIMILIAN BELLOWS-VISORED HELMET, of the reign of Henry VII. This is a very rare specimen, being in some respects unique. The skull is very broad and has a low, wide comb; the flutings extend only half across it, and the laminated plates at the back are very similar to those seen on a salade. The projections of the visor are not very pronounced, and the lower part falls inside the chin, which in front has scarcely any neck-guard. This helmet is of Nuremberg make, and was formerly in the Mgowo Collection.

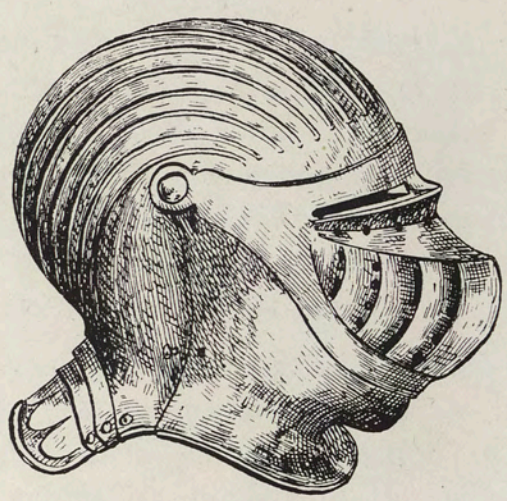
5. ARMET, of the reign of Henry VII. The skull, which is plain, has a low, narrow comb. The projections of the bellows visor, which is pierced on both sides for ventilation, are not very pronounced. The neck-guard is composed of one plate back and front.



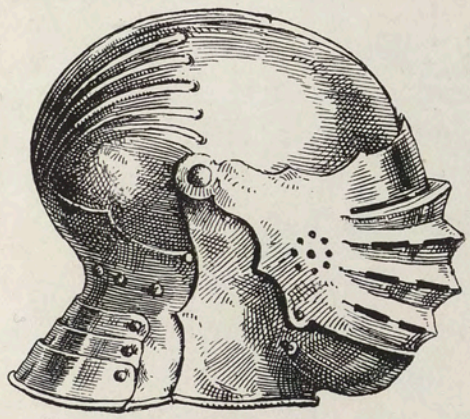
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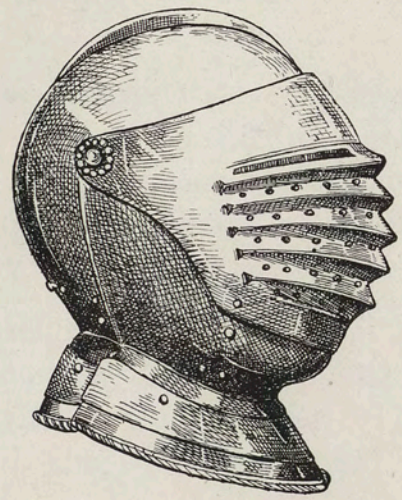
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PLATE XLVIII.

PLATE XLIX.

THREE armets and two other helmets, of the reigns of Henry VII., Henry VIII., Mary, and James I.

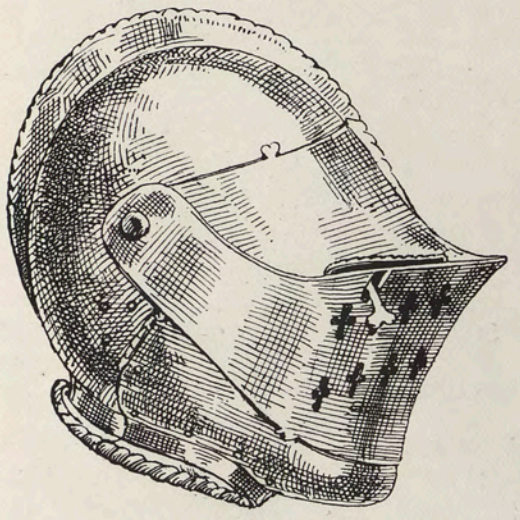
1. ARMET, of the end of the reign of Henry VIII. The skull has a low comb. The visor and bevor are separate pieces, the latter being pierced on the right side only. The chin, which opens in the centre, is hinged to the sides of the skull, and the bottom is hollowed to admit the rim of the gorget, on which it works.

2. ARMET, of the beginning of the reign of Henry VII. This specimen is without doubt the earliest form of the close, complete head-defence. The very broad skull is rounded on the top. The visor and bevor are made in one piece, the lower edge of the skull and the top of the visor forming the sight-apertures. The neck-guard is composed of a very narrow plate in front and a rather broad one at the back. Formerly in the Mgowo Collection.

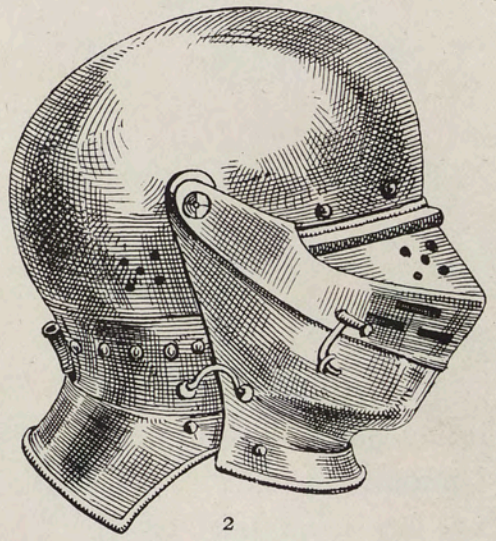
3. ENGRAVED ARMET, of the reign of Mary. The skull has a medium-sized comb. The visor and bevor are forged out of one piece, which terminates in a sharp projection in front. The chin, which opens in the centre, is hinged to the sides of the skull, the lower part being hollowed to fix on the rim of the gorget. This helmet was once in the possession of Sir Walter Scott, and is seen engraved in his portrait at Abbotsford; it was formerly in the Londesborough Collection.

4. SEMI-CLOSE HELMET, of the reign of Henry VIII. It is of blackened steel, with semicircular ornaments beaten up on the low-combed skull and the movable umbril. The curtain, or neck-guard, is wanting. No doubt this helmet originally possessed a falling bevor which protected the face of its wearer.

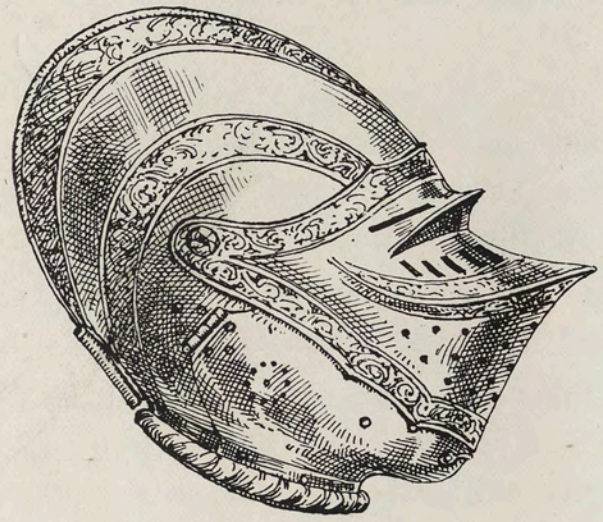
5. CLOSE HELMET, of the end of the reign of James I. It is of blackened iron, ornamented with white bands. The skull has a very small, roped comb, and is furnished with a plume-holder. The umbril is movable, and the bevor is barred. The deep neck-guard is composed of two plates back and front.



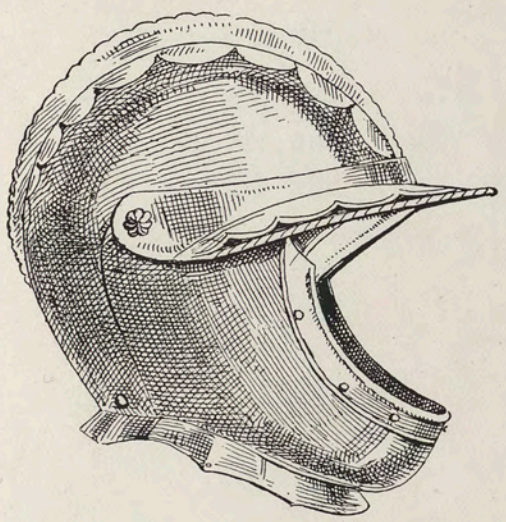
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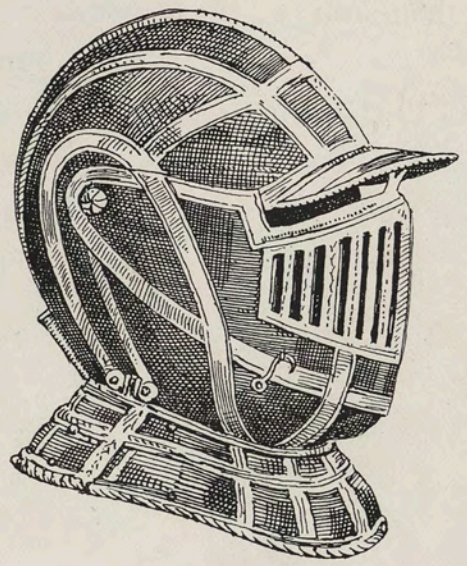
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PLATE XLIX.

PLATE L.

SELECTION of head-pieces, of various kinds, dating from the fifteenth to the seventeenth century.

1. FLUTED HELMET, of the beginning of the reign of Henry VIII., and of the type known amongst collectors as "bellows-visored." It has no crest on the skull, is articulated at the back, and the jaw-piece is forged so as to dispense with the extra plate usually employed to protect the neck in front.

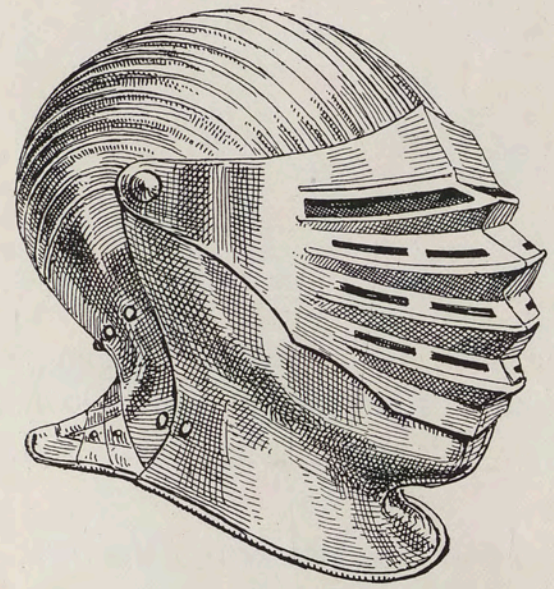
2. GERMAN WAR-HAT, or CHAPEAU DE FER, of the fifteenth century. It is of bright steel, forged in one piece. These head-defences were used principally by men-at-arms, and more especially by archers and crossbow-men of all European nations.

3. WAR-HAT, of the end of the reign of Henry VIII. It is exceedingly heavy, and was no doubt used for besieging purposes.

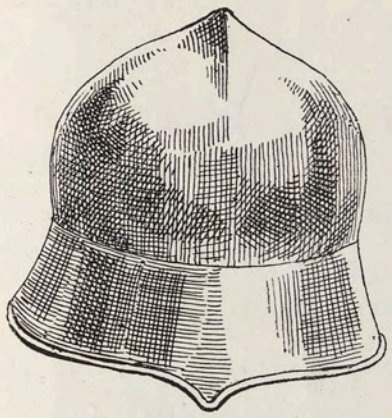
4. ITALIAN CABASSET, of the second half of the sixteenth century. It is of steel, richly engraved with designs of Roman warriors, scrolls, arabesques, &c., and has the whole of the ground-work embellished with fire-gilding.

5. OPEN CASQUE, of the end of the reign of Henry VIII. It has a movable umbril and hinged cheek-pieces, and is ornamented by bright, sunk bands on a black ground.

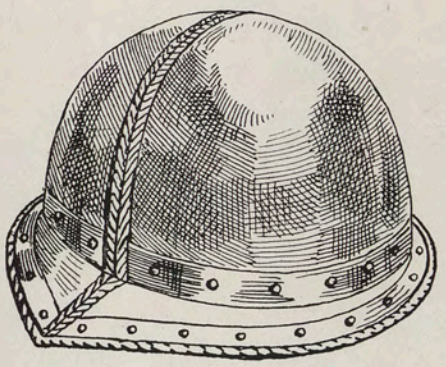
6. LOBSTER-TAILED HELMET, of the reign of Charles I. The skull is ribbed, and made in two halves, riveted together. It has a broad umbril and a movable nasal-guard, the back of the neck being guarded by several wide, overlapping plates.



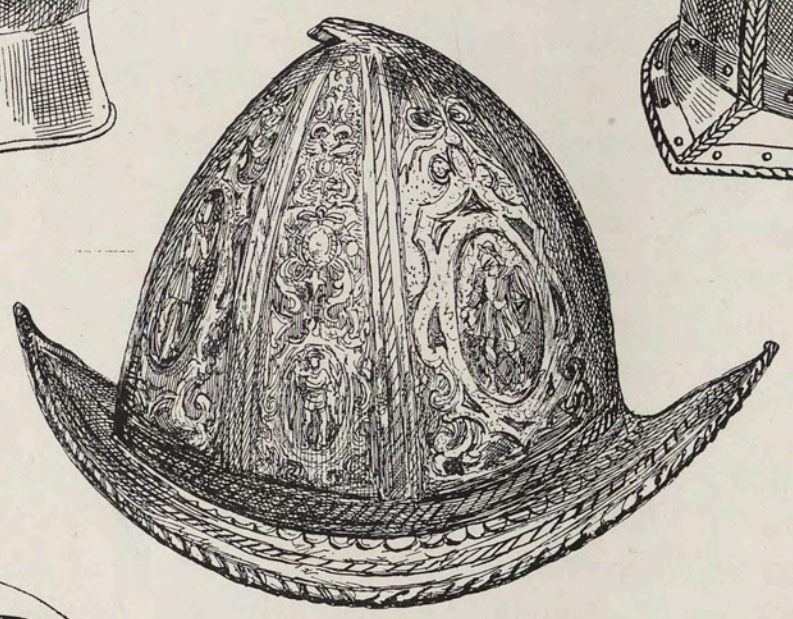
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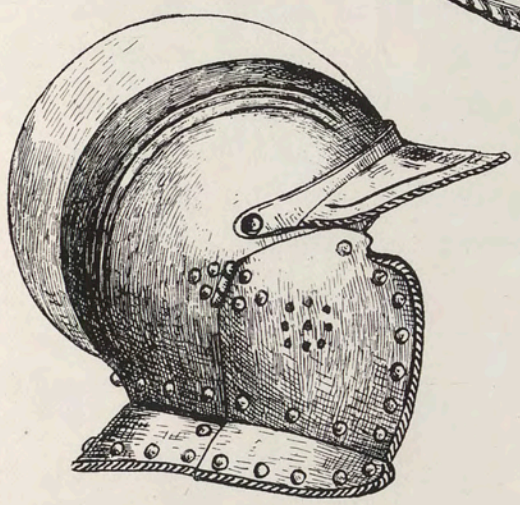
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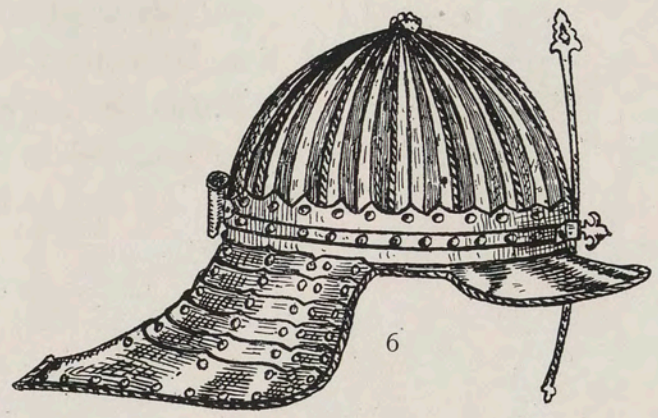
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PLATE L.

PLATE LI.

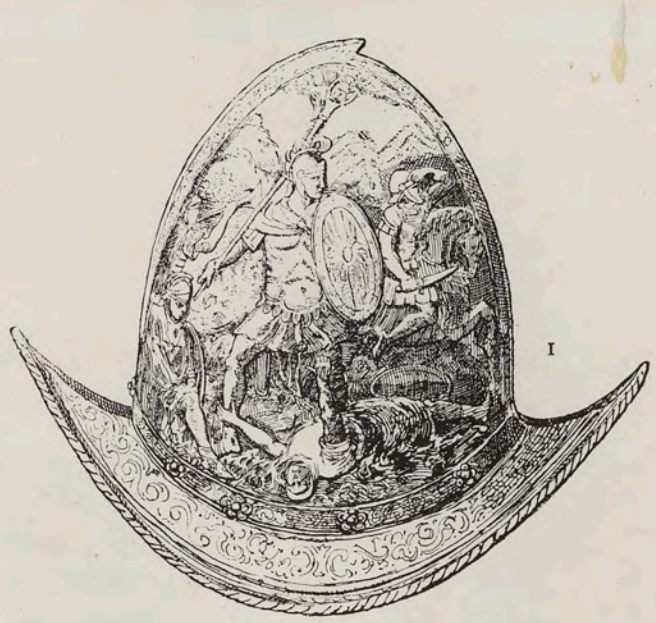
ITALIAN repoussé helmets, of the reign of Elizabeth. Each is forged out of one piece, and the difficulty of embossing them must have been great as they were beaten from the inside.

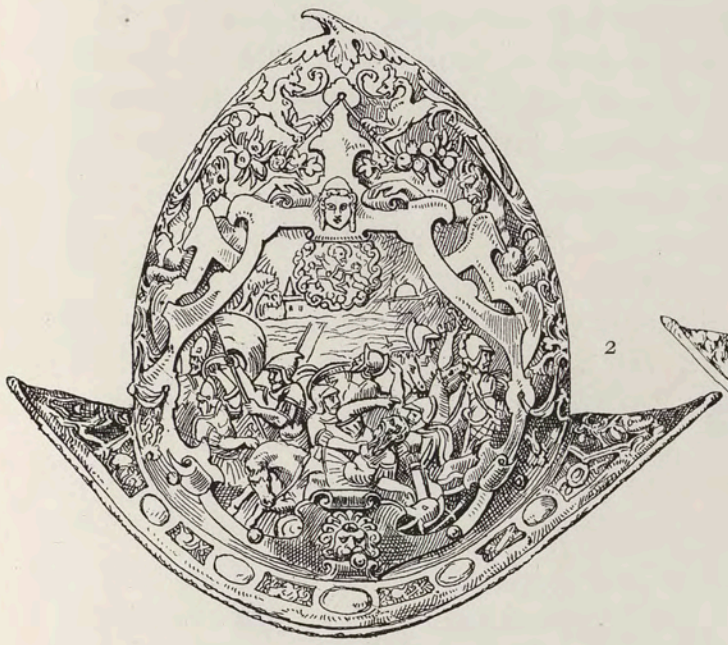
1. ITALIAN CABASSET (side views), of embossed iron, of the reign of Elizabeth. The repoussé work, which is in high relief, is a fine example of the artist-armourer's skill. Each view represents a Roman battle subject. The brim and each side of the tapul, both front and back, are engraved with scrolls. Just above the brim rosettes are fastened on by means of brass nails.

2. ITALIAN CABASSET (side views), of embossed steel, of the reign of Elizabeth. On one side is a Roman equestrian battle, and on the other Cæsar being offered the head of Pompey after the defeat of the latter's army at Pharsalia; these two subjects are enclosed in an ornamental bordered panel, which is surmounted with figures of satyrs on each side, grotesque masks, fabulous monsters, fruit, foliage, &c.

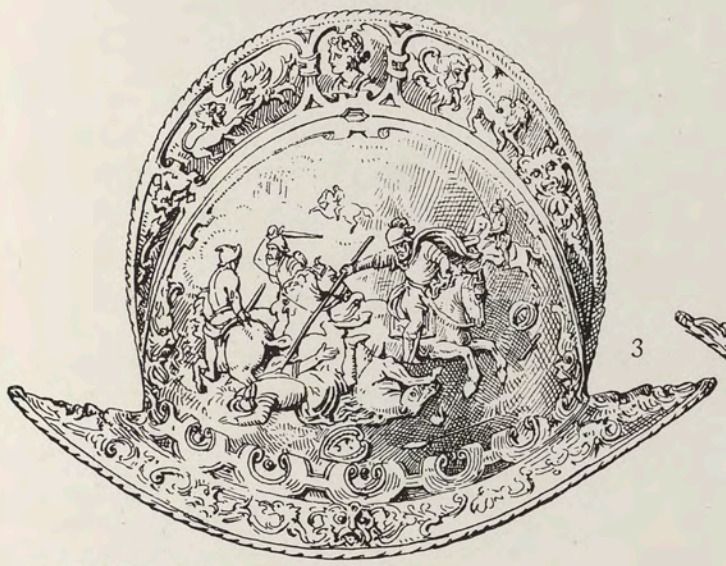
3. ITALIAN MORION (two views), of the reign of Elizabeth. It is of embossed iron and has its entire surface blued. The crest, about 2in. in height, is divided into panels, showing busts, masks, and animals; while each side of the crown is embossed with Roman battle subjects by sea and land. The brim is broad, and is embossed with masks and scrolls. Specimens of this quality and beauty of workmanship are very difficult to meet with, as nearly all the fine pieces of this class are in museums and well-known private collections.











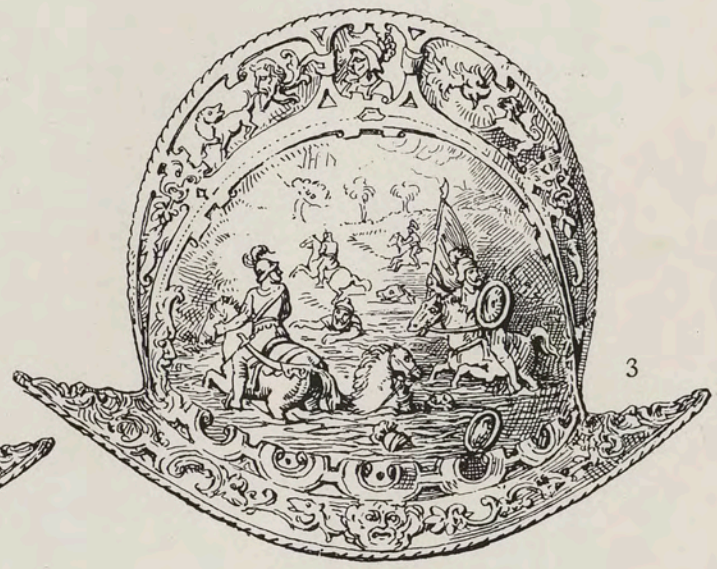


PLATE LI.

PLATE LII.

CLOSE helmet and four open casques worn during the sixteenth and the early part of the seventeenth century.

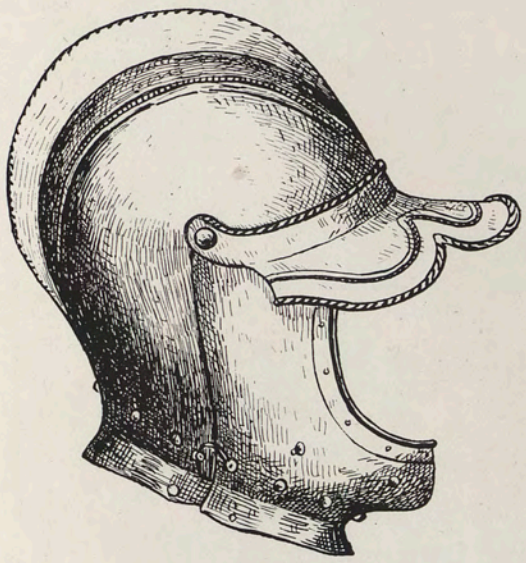
1. Close Helmet, of *circa* 1535, which is in some respects unique. The crown has a low, roped comb. The visor is small, and when the umbril is down, is hidden. The bevor is composed of two plates, riveted to the jaw-piece, and is called a falling-bevor. The neck-guards at back and front consist of two plates, which have serrated edges. This is the only instance of a helmet with a falling-bevor having a visor under the umbril that has come under my notice. Most helmets of this class have an umbril which nearly meets the roped edge at the top of the bevor, just leaving sufficient space between to form the sight-apertures.

2. Open Casque, of the reign of Henry VIII. The crown has a medium-sized comb, which is roped at the top, and the back has a very elegant sweep. This casque has a movable umbril, the roped edge of which resembles half-circles. It has no oreillets (*i.e.*, hinged ear-pieces), but has a jaw-piece on the same principle as a close helmet. The rivet-holes and spring inside the jaw-piece indicate that the helmet had a falling-bevor: the plates which formed it, together with the neck-guards, are, however, missing.

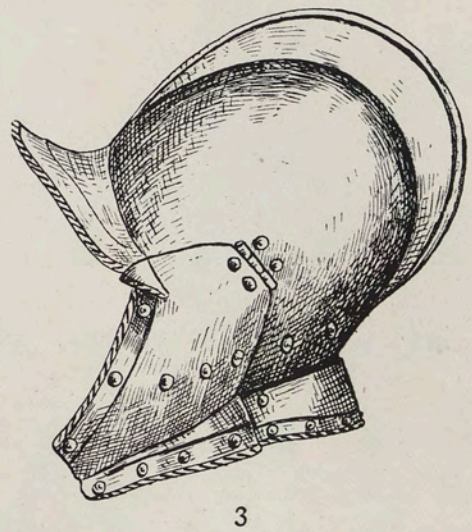
3. Open Casque, of the sixteenth century, made in two halves. The oreillets are large and are hinged to the sides of the skull. Sometimes these helmets were worn with a detachable buff (which is similar to the front of a falling-bevor helmet) and sometimes without any defence at all for the front of the face.

4. Casquetel of the time of Henry VIII. The back part of the crown is ribbed and laminated, the splints overlapping downwards: this contrivance allowed the wearer great ease in throwing his head back. The casque has a movable umbril. This class of head-defence was in use principally by the archers of the late fifteenth and sixteenth century.

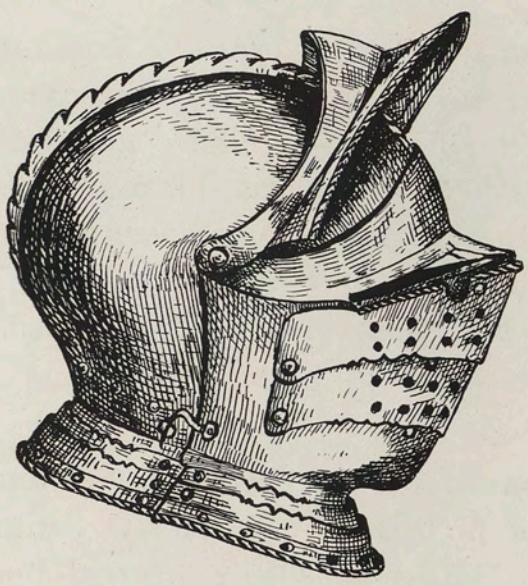
5. Pear-shaped Open Casque, of the time of Elizabeth. The umbril and neck-guard are fixed and are forged out of the same piece as the crown. The oreillets are small and are hinged to the sides of the skull.



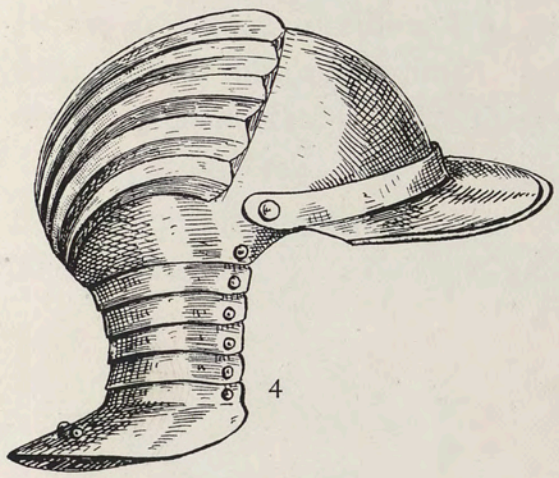
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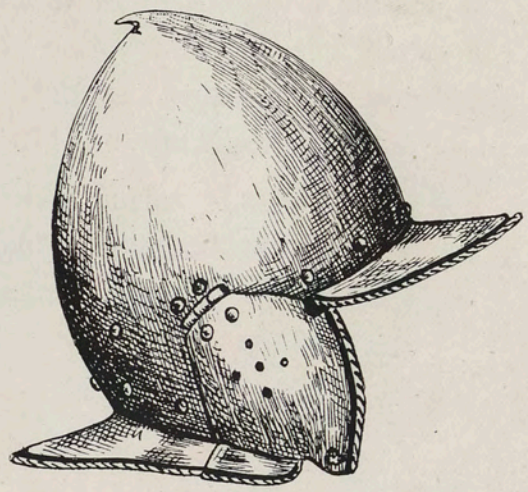
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PLATE LII.

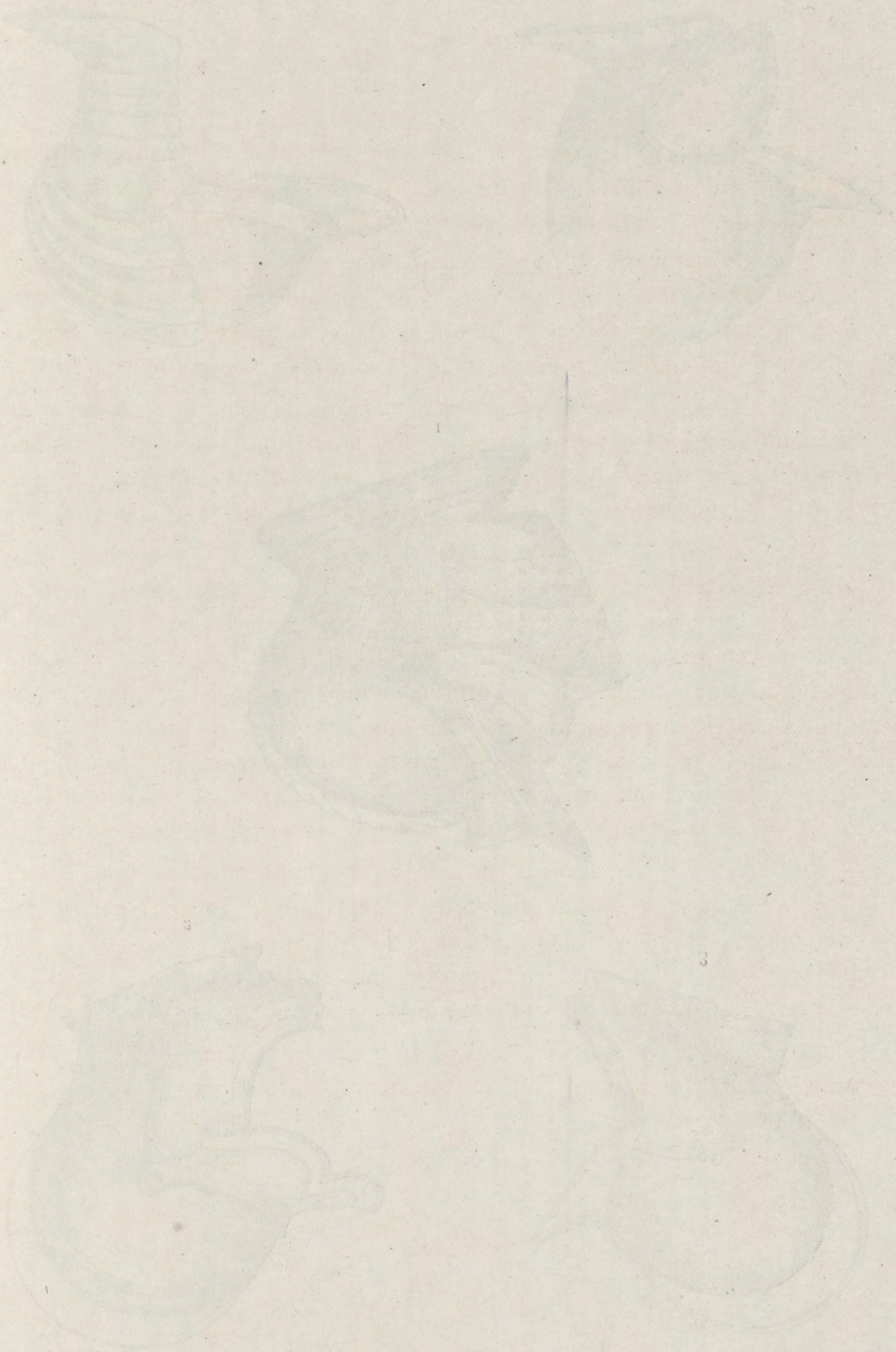


PLATE LIII.

GROUP of close helmets, of the periods of James I. and Charles I.

1. VISORED HELMET, of the end of the reign of James I., or the beginning of that of Charles I. It is ornamented with incised lines and brass rivets, and the centre of the lower plate, back and front, of the neck-guard has a honeysuckle ornament beaten up on it.

2. VISORED HELMET, of the reign of Charles I. It is of exceptionally fine workmanship, considering that most armour of the middle of the seventeenth century is usually of poor quality, and shows a marked decadence of the armourer's skill. The skull is ribbed, and has an ornamental rosette at its apex. The umbril is movable, and the bevor is pierced in an artistic manner on both sides. The neck-guard, which is very large and deep, is composed of four plates back and front, and is profusely studded with brass-headed rivets.

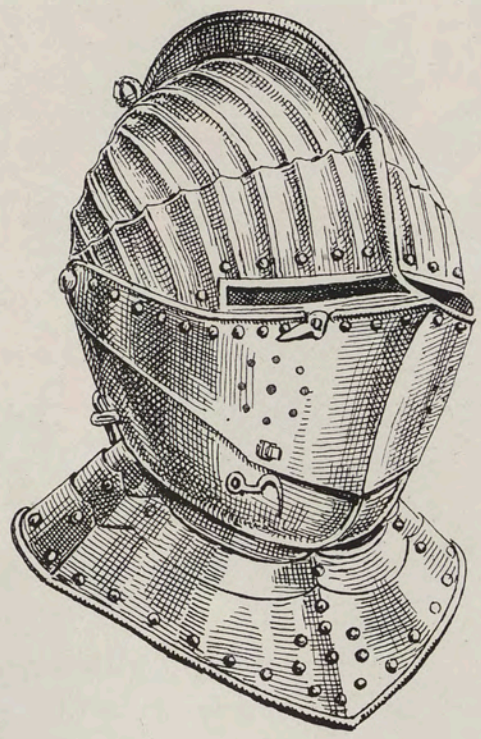
3. VISORED HELMET, of rather inferior workmanship to No. 1, but of the same period. It has a ribbed skull and a medium-sized comb. The visor and bevor are separate plates. The neck-guard is large and deep, and is studded with brass-headed rivets.

4. POLISH LOBSTER-TAILED HELMET, of the time of Charles I. It has a ribbed skull, a long, laminated neck-guard at the back, a wide, fixed umbril, jointed ear-pieces, and a wide and peculiar prettily-pierced face-guard: this guard could be detached at will.

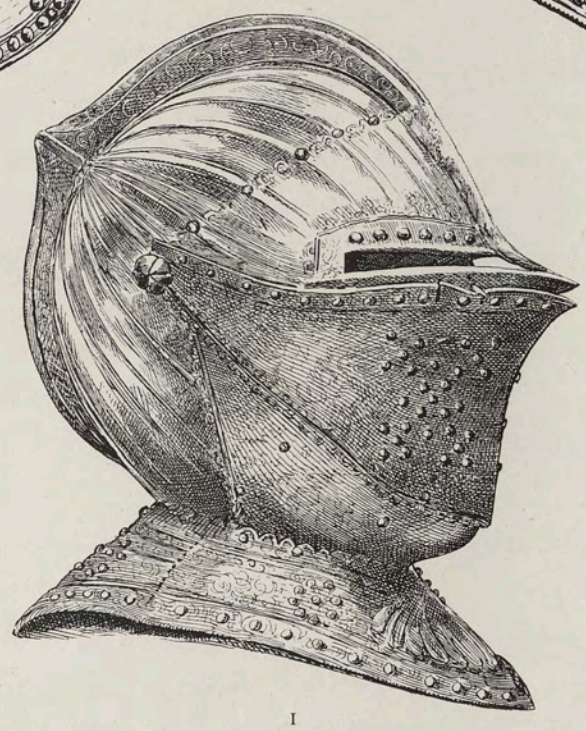
5. CLOSE HELMET, of the reign of Charles I., with ribbed skull, movable umbril, and a bevor which is pierced on both sides. The neck-guard is composed of only one plate back and front.



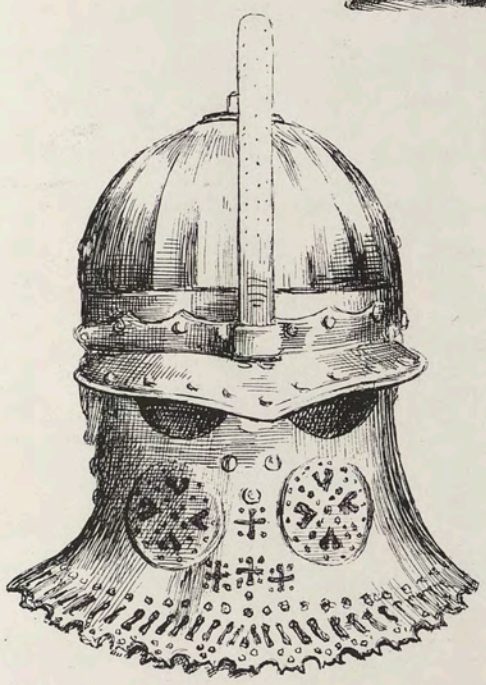
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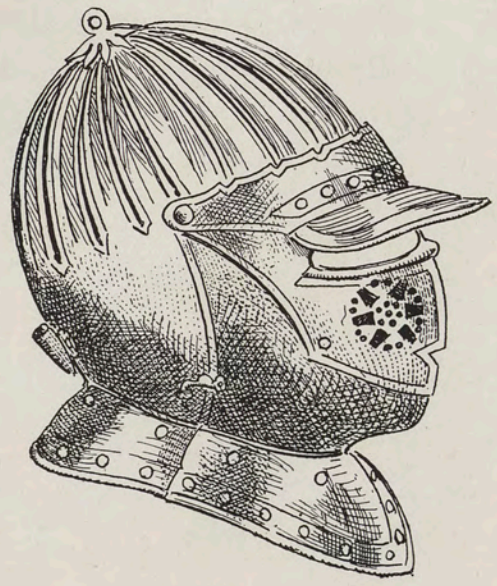
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PLATE LIII.

PLATE LIV.

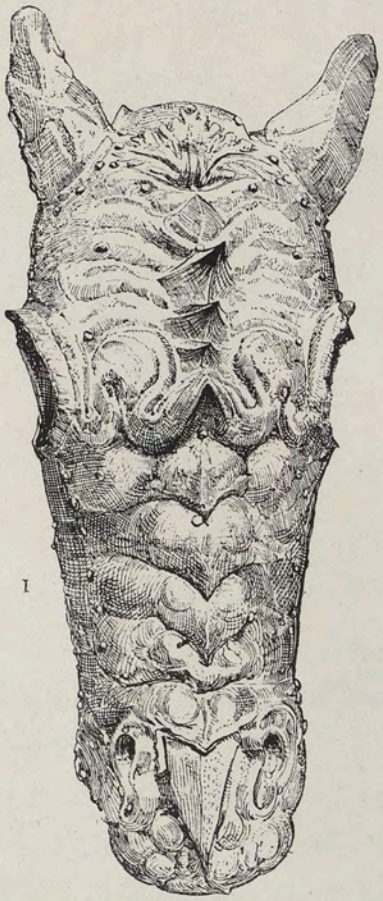
CHANFREINS, of the reigns of Henry VIII. and Elizabeth, showing great diversity in shape and methods of decoration.

1. CHANFREIN, of bright steel, fashioned in the form of a fabulous marine monster's head. The skill of the armourer is exhibited to its greatest advantage in this specimen, which is as fine and rare as any known example. It was probably made in Milan, and is of early sixteenth-century workmanship.

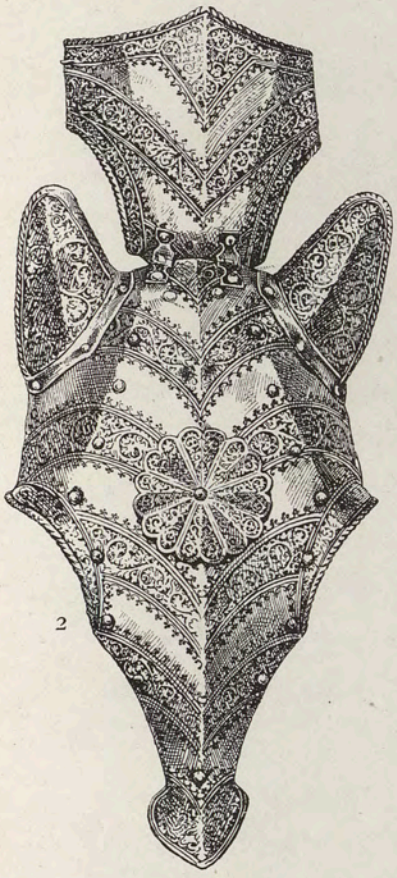
2. CHANFREIN, with three sharp tapuls, and very beautifully embossed. It is, however, rather small, and would only cover the top portion of a horse's head. It was formerly in the collection of the Count Gayeski, at the Castle of Mgowo. *Temp.* Elizabeth.

3. CHANFREIN, fluted, with shield and spike in the centre. Chanfreins constructed in this fashion were used principally for the tournament. This was formerly in the collection of Sir Coutts Lindsay. Early sixteenth century.

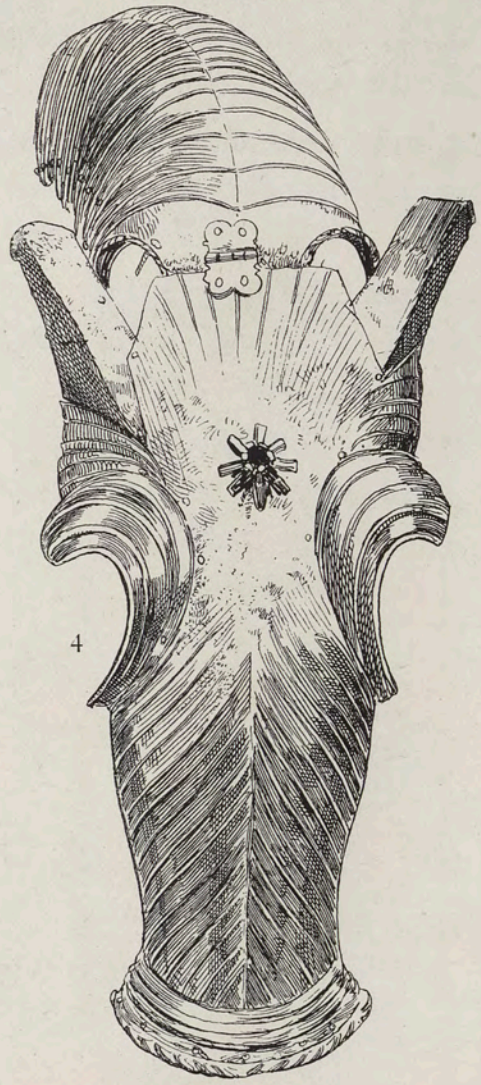
4. MAXIMILIAN CHANFREIN, with crinet attached. The chanfrein itself is fluted, and is formed of one piece, which is somewhat unusual, chanfreins generally having the ears, and sometimes the flanges which protect the eyes, riveted on. The plates of the crinet are formed in such a perfect manner that they are extremely flexible, and give with the greatest ease to the slightest movement of the horse's head.



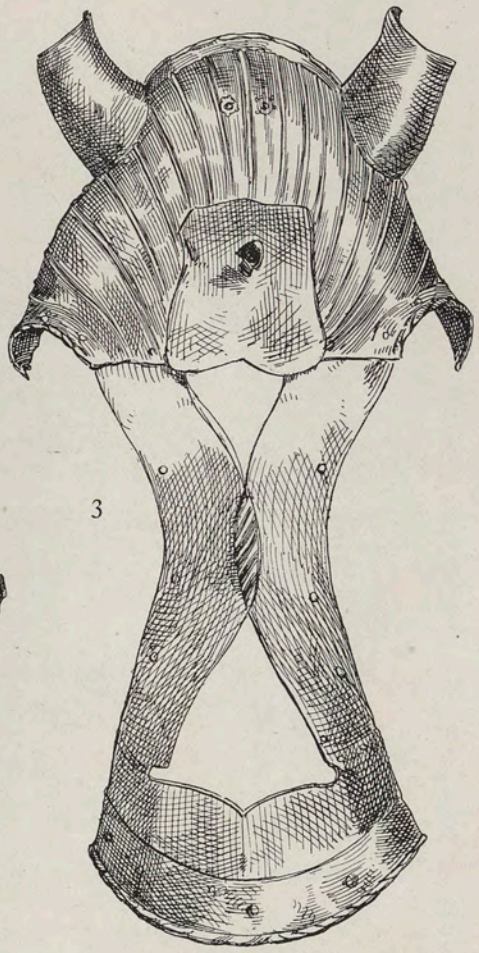
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PLATE LIV.

PLATE LV.

ON this Plate are shown five chanfreins, widely varying in shape.

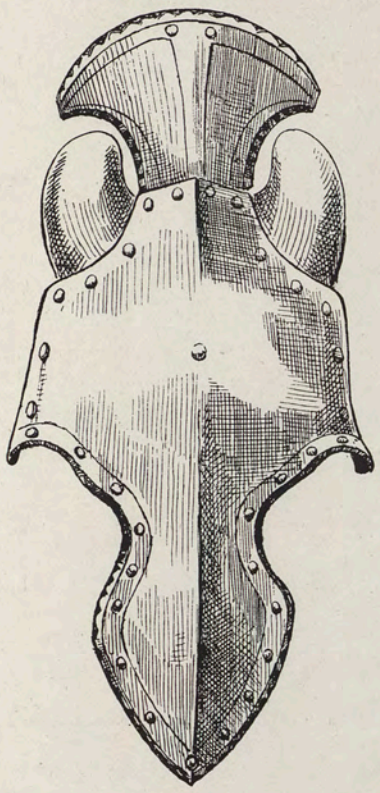
1. DEMI-CHANFREIN, of plain steel, of the reign of Elizabeth.

2. TILTING-CHANFREIN, of the end of the fifteenth century. There are no sight-holes to this specimen, so the vision was completely obscured. This arrangement prevented the horse from swerving when charging an opponent.

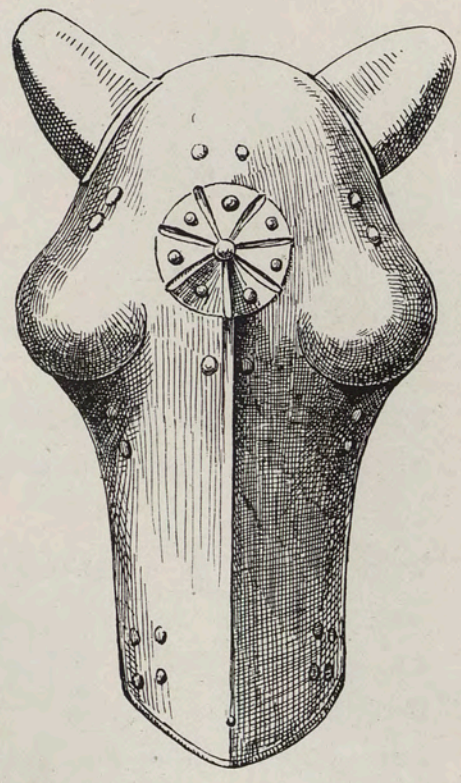
3. DEMI-CHANFREIN, for a pony, of the reign of Elizabeth. It is of bright steel, beautifully embossed with scrolls and arabesques, and the bands are further enriched with fire-gilding. Formerly in the Magniac Collection.

4. DEMI-CHANFREIN, of the reign of Henry VIII. It is of bright steel, ornamented with raised stripes. Formerly in the Mgowo Collection.

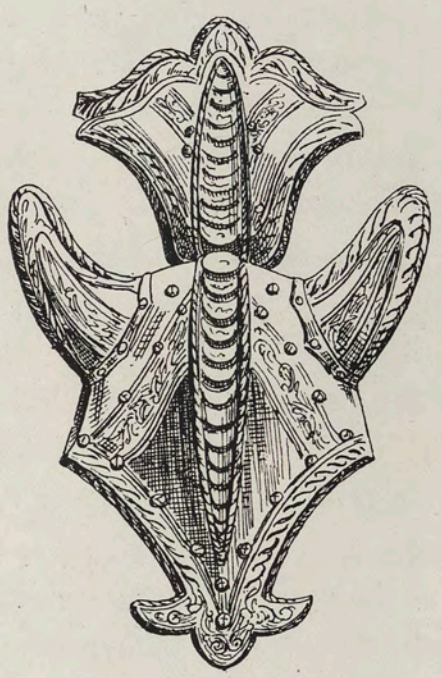
5. DEMI-CHANFREIN, belonging to a fluted Maximilian harness. It is of bright steel, and has a tube in front for holding a plume. Formerly in the Mgowo Collection.



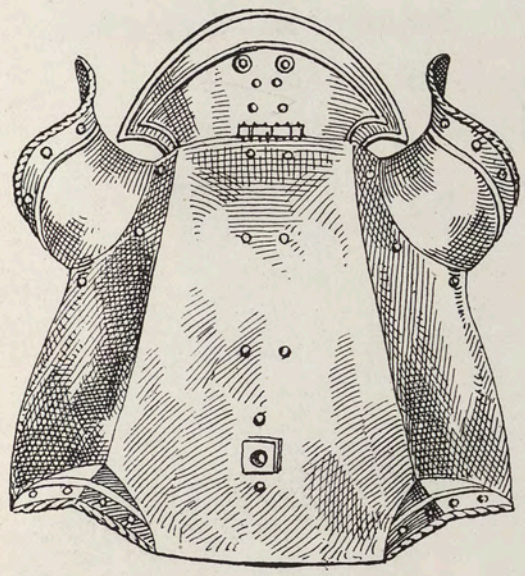
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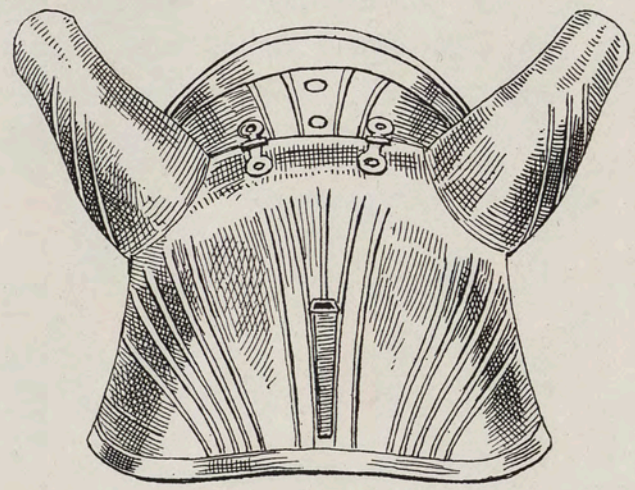
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PLATE LV.

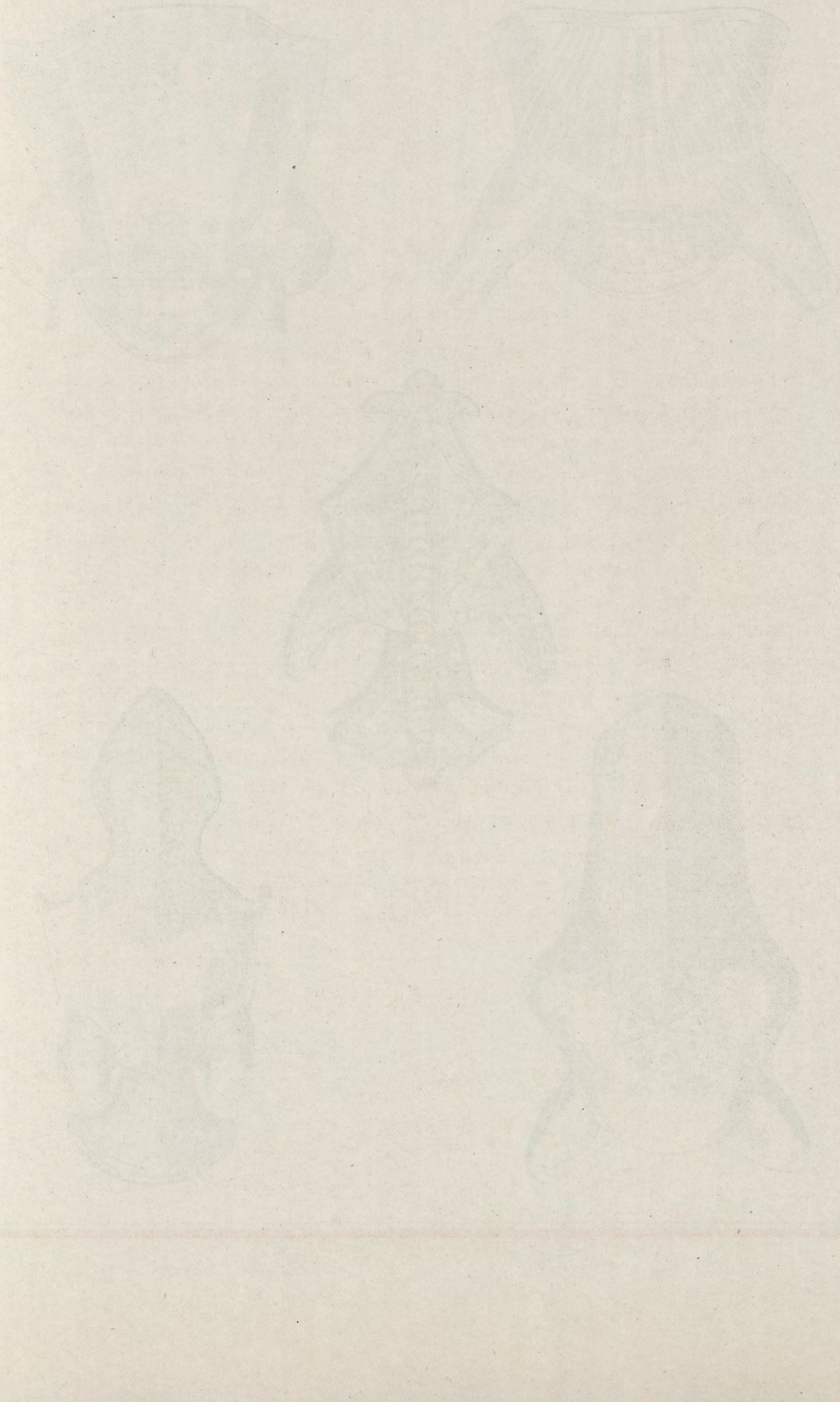


PLATE LVI.

FOUR swords of periods varying from the eleventh to the sixteenth century. Nos. 1, 2, and 3 were formerly in the Londesborough Collection.

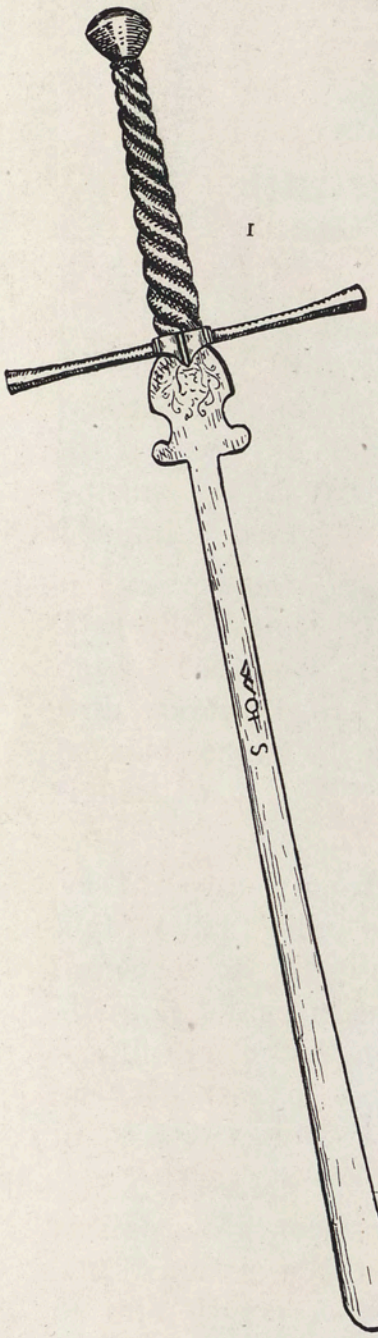
1. TWO-HANDED OR HAND-AND-HALF SWORD, small and light, used only for fighting on foot in the lists. The blade is blunt-edged and wide towards the bottom; it has an armourer's mark, and is engraved near the shoulder. The quillons are straight. The grip is bound with brass wire and twisted, and the pommel is pear-shaped. *Temp.* Henry VIII.

2. SWORD, of the end of the eleventh century. The blade, which is about 36in. in length, is of tempered iron. The pommel is inlaid with copper in the form of a cross. The quillons curve slightly towards the point of the blade, as on the swords carried by the knights in the Bayeux tapestry.

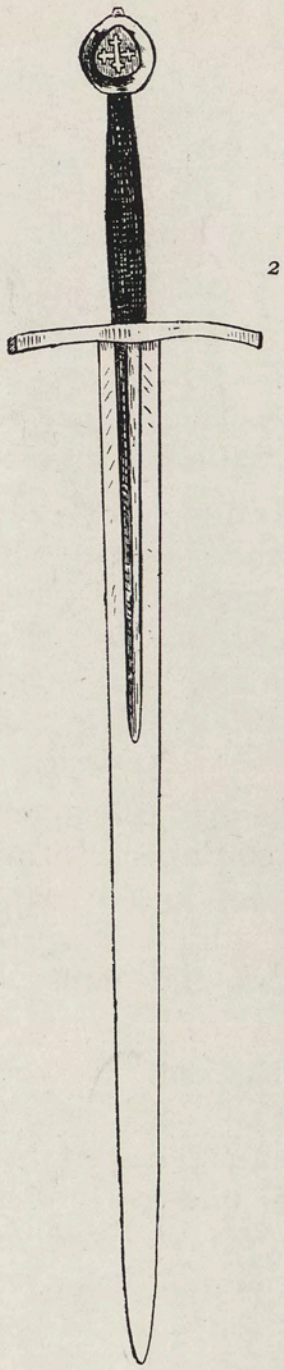
3. SWORD, similar to No. 1. The blade is blunt-edged, and near the shoulder is very broad; it is stamped with an armourer's mark. The quillons are straight. The grip is covered with crimson velvet, and has an ornamented ferrule at top and bottom. The pommel is pear-shaped. *Temp.* Henry VIII.

4. SWORD, of the early fifteenth century, with broad, short, double-edged blade ridged in the centre, and called *langue-de-bœuf*. The quillons curve very much towards the point of the blade. The short grip is surmounted by a wheel-shaped pommel.

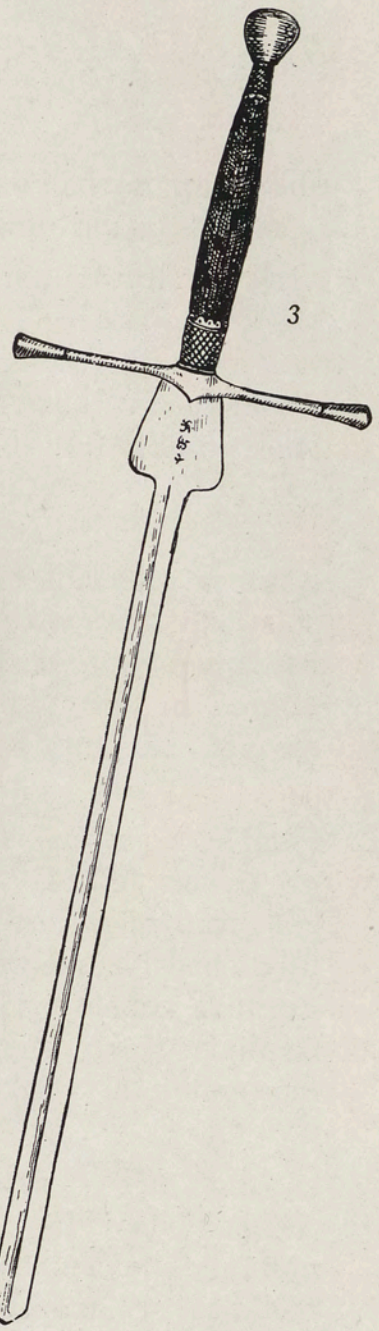
From Earl of Londesborough's Collection.



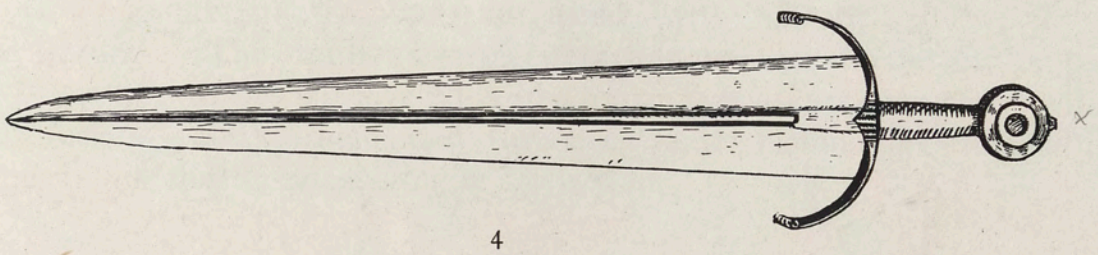
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PLATE LVI.

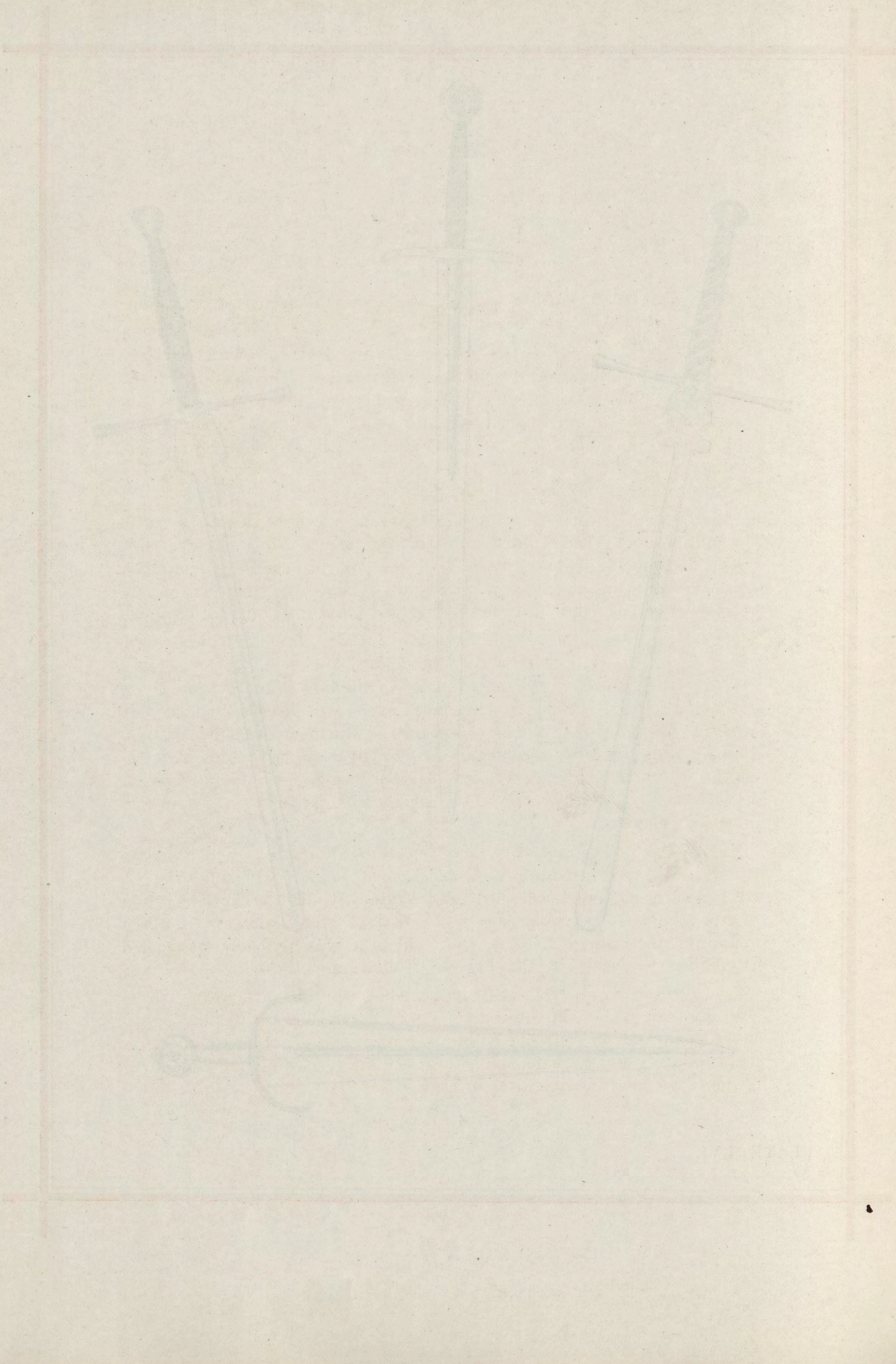


PLATE LVII.

THE war-swords, rapier, and dagger illustrated on this Plate show great beauty both in design and in execution.

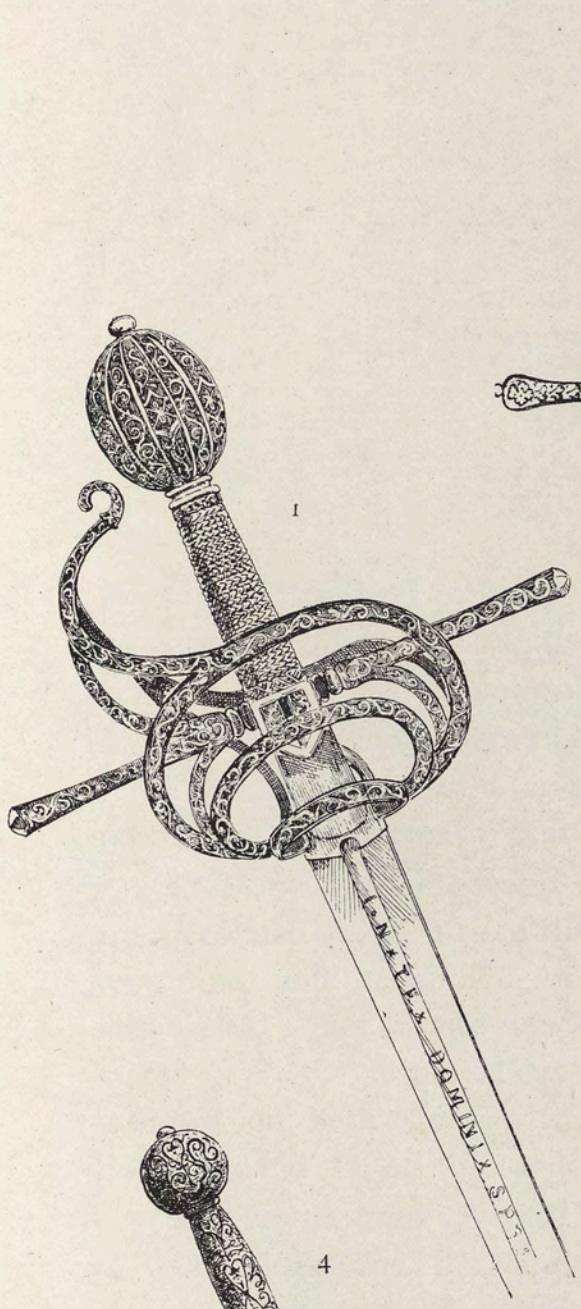
1. ITALIAN SWEPT-HILTED RAPIER, with straight quillons, of the time of Elizabeth. The section of the hilt throughout is hexagonal. The outer parts are very beautifully and minutely damaskeened with gold and silver scroll-work, and the inner portion with alternate bands of gilding and blueing. The grooved blade, 41in. in length, is inscribed, "In . Te . Domini . Speravi." *Temp.* Elizabeth.

2. ITALIAN WAR-SWORD, of the beginning of the sixteenth century. The hilt, which is of simple construction, has a ring on one side only. The steel grip and the rest of the hilt is beautifully engraved with scrolls, fruit, and foliage, and gilt. The blade, 38in. in length, is also engraved and gilt from hilt to point. From the Mgowo Collection.

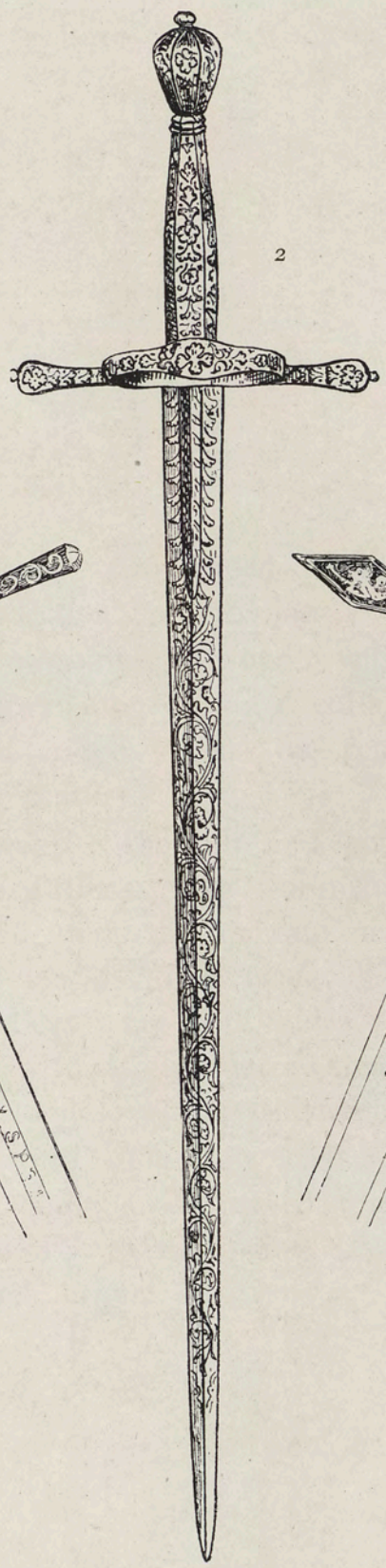
3. ITALIAN WAR-SWORD, of the end of the reign of Henry VIII., with ringed guard and straight quillons. It is chased in high relief with satyrs, grotesque masks, and scrolls, which are browned on a gilt ground. The hilt is further embellished with alternate dots of gold and silver on its edges. The blade, 42in. in length, is broad and heavy, and has an armourer's mark stamped on each face of the ricasso. This sword was formerly in a museum in Warwickshire.

4. ITALIAN DAGGER, of the time of Elizabeth. The hilt is entirely of steel, beautifully damaskeened with gold and silver. The blade is diamond-sectioned and acutely pointed. The decoration of this dagger is precisely similar to that of the Italian swept-hilted rapier described above (No. 1), with which it was probably associated originally. Formerly in the Mgowo Collection.

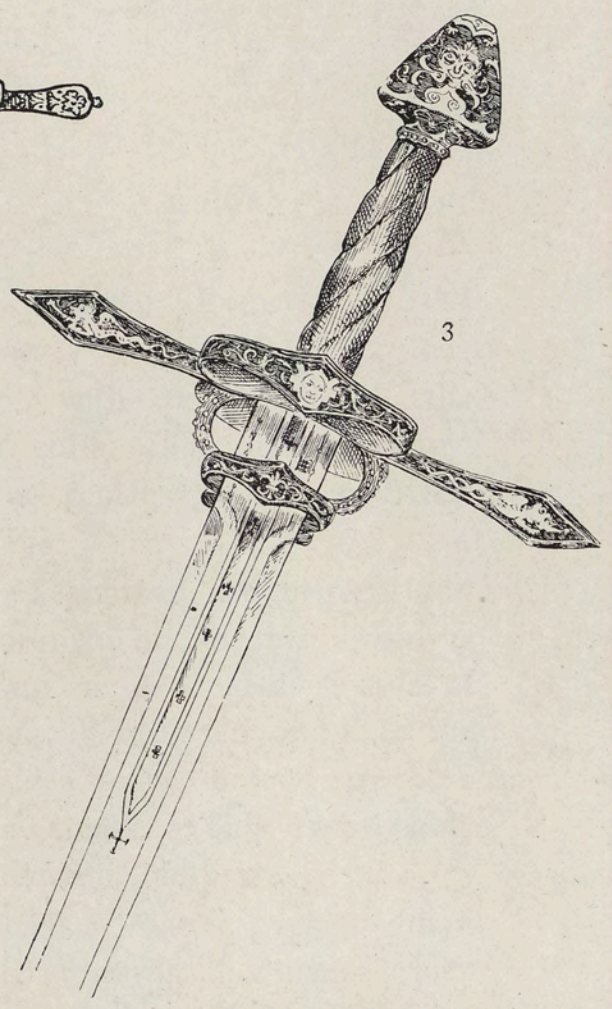
5. ELIZABETHAN DAGGER, incrusted with chased silver on a dark ground. The quillons are engraved, and terminate in knops. The sheath, which is covered with brown velvet, is mounted with steel lockets, and ornamented in the same fashion as the hilt. Formerly in the Londesborough Collection.



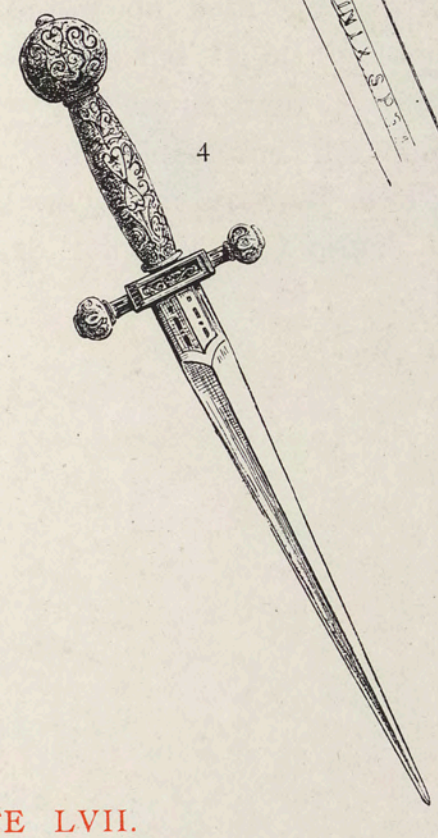
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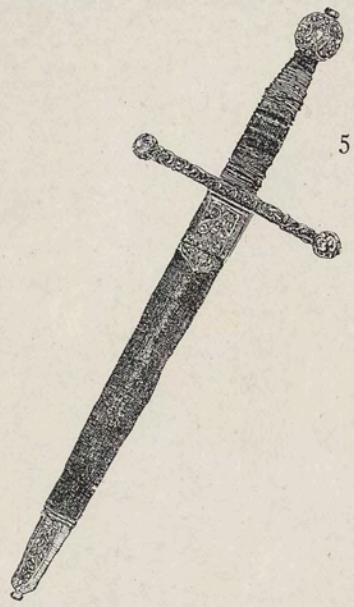
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PLATE LVII.

PLATE LVIII.

SPECIMENS of two-handed swords, formerly in the Mgowo Collection, in Prussian Poland.

1. TWO-HANDED SWORD, with the ends of the quillons terminating in three curls. The blade is wavy, and has a ridge down its centre. It is a Swiss sword, of the sixteenth century.

2. TWO-HANDED SWORD. The hilt and pommel are pierced, and are decorated with incised lines. The workmanship of this sword is very fine, and resembles more the delicate single-handed swords of this period than a two-hander. The blade is grooved, and has the sacred words "Jesus Maria" on both sides. The prongs are also stamped on both sides with an armourer's mark. This is probably Spanish, and is of the middle of the sixteenth century.

3. TWO-HANDED SWORD. The hilt has a double ringed guard on both sides, and the quillons are curved towards the blade, which is wavy and grooved nearly to the point. It has the date "Anno 1528," and is of German origin.

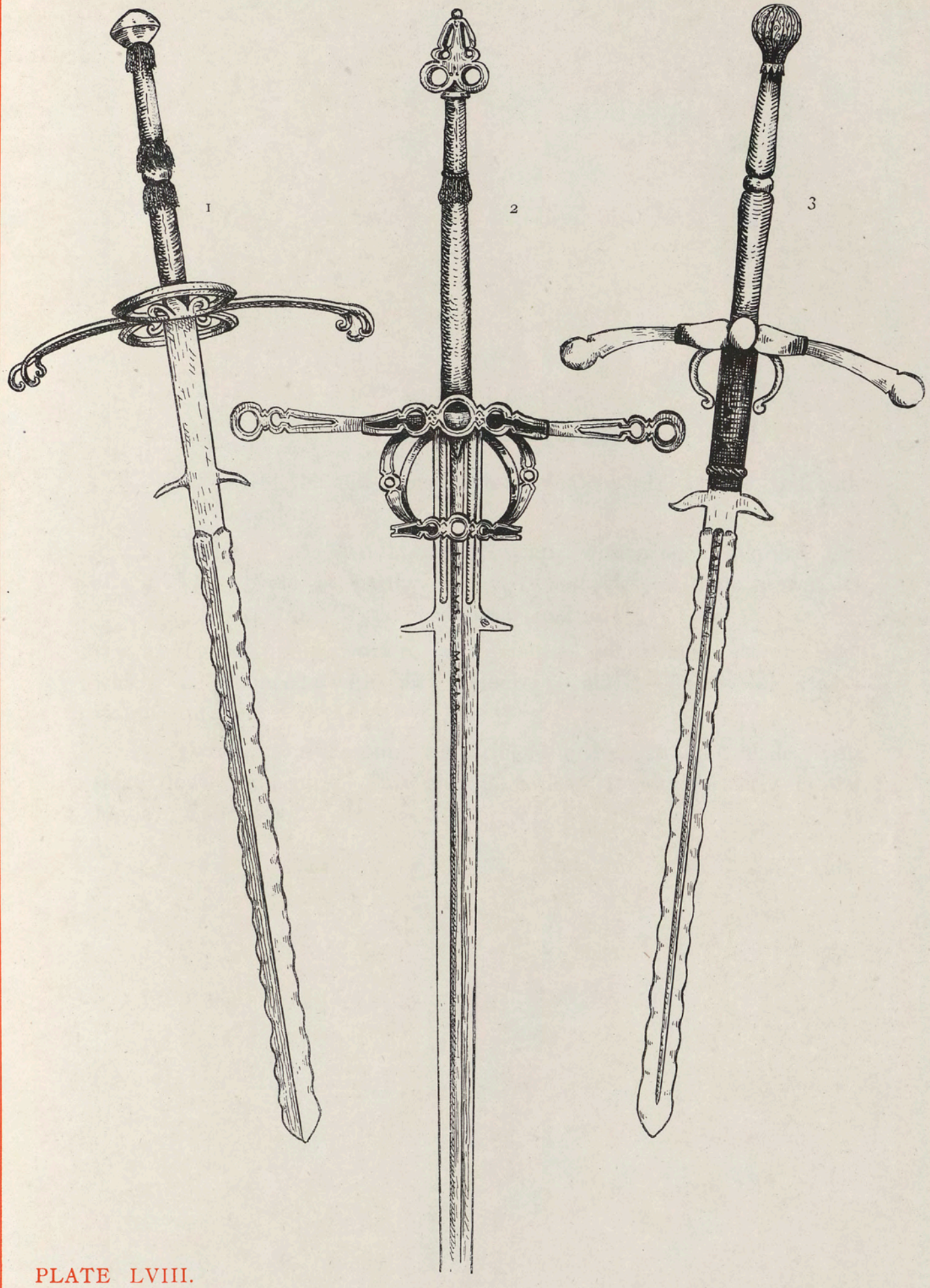


PLATE LVIII.

PLATE LIX.

GERMAN and Swiss two-handed swords, of the sixteenth century.

1. TWO-HANDED SWORD, with ringed guard. The blade is partly engraved, and has a ridge down its centre. It is of German origin.

2. TWO-HANDED SWORD, with ringed guard and wavy blade, which is stamped with an armourer's mark. It is of Swiss manufacture.

3. TWO-HANDED SWORD, with ringed guard; straight blade, with ridge down its centre. This also is Swiss. It was formerly in the Mgowo Collection.

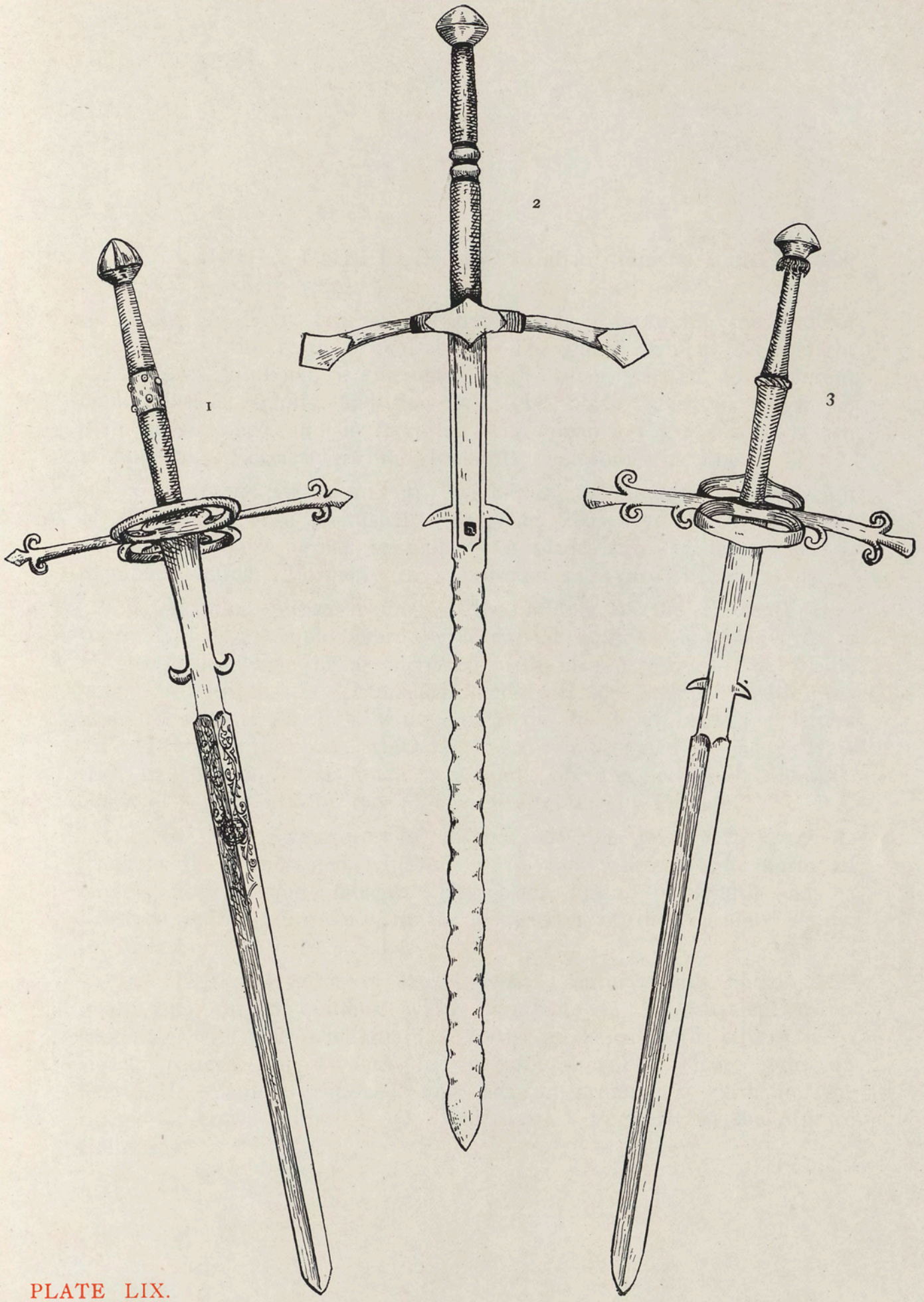


PLATE LIX.

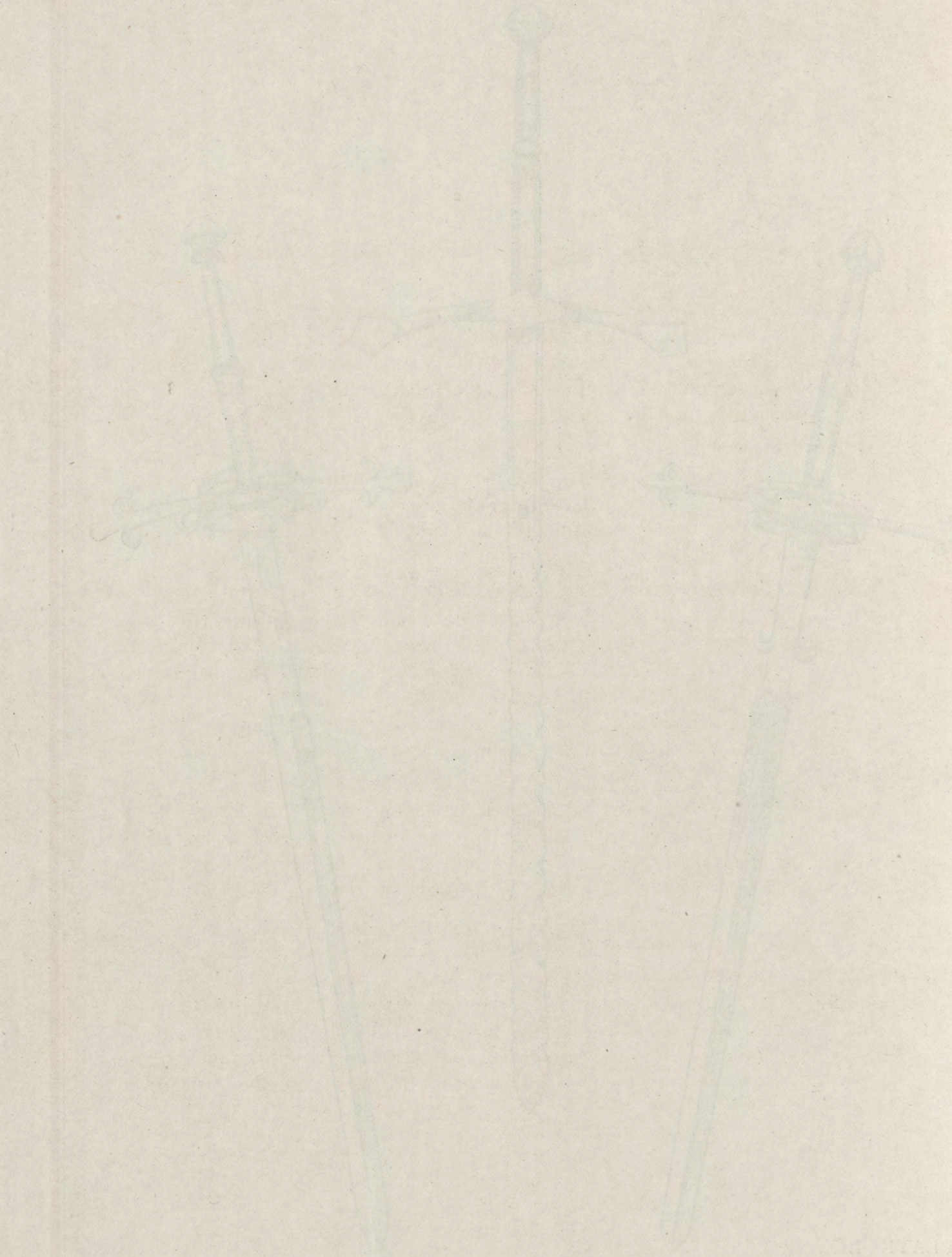


PLATE LX.

RICHLY-EMBELLISHED Italian rapiers and Spanish short-sword.

1. ITALIAN SWEPT-HILTED RAPIER, of the end of the reign of Elizabeth. The guard, which has straight quillons, is incrusted with silver, chased to represent cupids' heads, scrolls, and flowers. The blade, 38in. in length, is diamond-sectioned, and is incrusted with silver on the ricasso, which is unusual. Formerly in the Richards Collection, in Rome.

2. ITALIAN SWEPT-HILTED RAPIER, of the middle of the reign of Elizabeth. It is incrusted with silver, chased to represent masks and scrolls, on a brown ground. The blade, 41in. in length, has a diamond section. Formerly in a museum in Warwickshire.

3. SPANISH SHORT-SWORD, of the middle of the sixteenth century. It has a simple guard, with curved quillons, and the grip is of steel, the whole being incrusted with chased silver. The blade, 30in. in length, is channelled and pierced, stamped with the armourer's mark—a lion with crown on its head, and the letters "T . O" under its paw, which is raised—and signed "Juan . Martin . In . Toledo" on one face, and on the other "Intomin . Spravin." Formerly in the Mgowo Collection, in Poland.

4. ITALIAN SWEPT-HILTED RAPIER, of the reign of James I. The guard is incrusted with silver in low relief, in the form of circles, flowers, and foliage. The blade, 42in. in length, has a lozenge section. Formerly in the possession of the Visconti family, in Milan.

5. ITALIAN RAPIER, of late sixteenth century, with fluted shell-guard and curved quillons, which terminate in an ornament corresponding with the shell-guard. It is incrusted with silver, in a zigzag pattern, on a dark brown ground. The blade, 37in. in length, is diamond-sectioned, and has an armourer's mark on the ricasso—a crown with "T . O" underneath. Formerly in the Mgowo Collection.

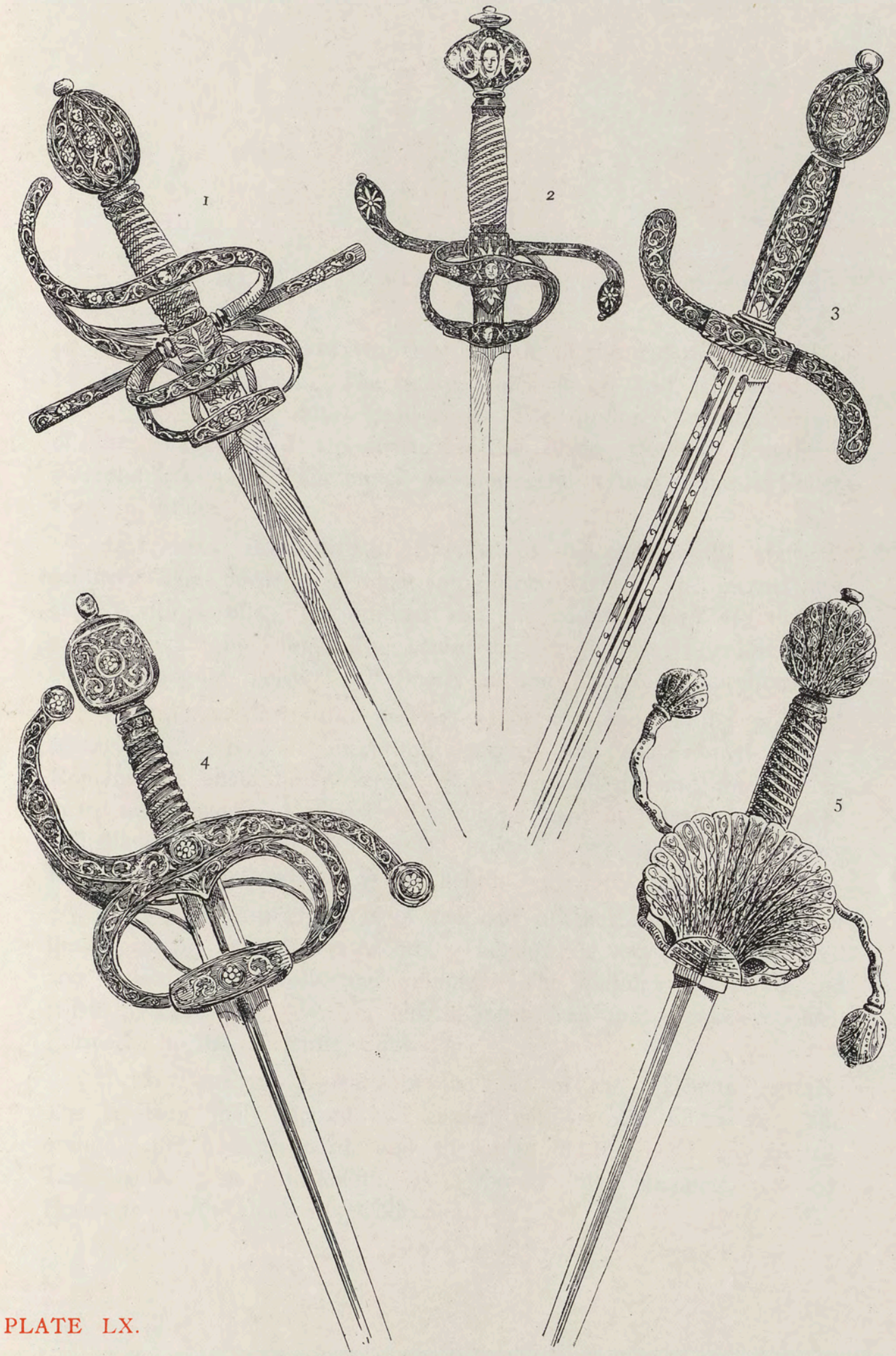


PLATE LX.

PLATE LXI.

HIGHLY-DECORATED Italian and other bowl-hilted rapiers.

1. Bowl-hilted Rapier, of the end of the reign of Elizabeth. The guard, which is of steel, is pierced and chased with scroll-work. The quillons and the centre of the counter-guard are twisted. The blade, 38in. in length, is diamond-sectioned. This rapier was formerly in the Richards Collection, in Rome.

2. Italian Bowl-hilted Rapier, of the end of the sixteenth century. The bowl is divided into panels, which are pierced and chased with scrolls. The quillons and the counter-guard are twisted, and terminate in knops. The blade, 39in. in length, is grooved and signed "Sagum Toledo." Formerly in the Richards Collection.

3. Italian Bowl-hilted Rapier, of the end of the sixteenth century. The bowl is beautifully pierced and chased with satyrs, Romanesque busts, birds, scrolls, &c. The quillons and the counter-guard are twisted and chased. The blade, 38in. in length, is grooved and diamond-sectioned; it is signed on each face "Savelio." Formerly in a fine art museum in Warwickshire.

4. Bowl-hilted Rapier, of the end of the sixteenth century or the beginning of the seventeenth. The bowl is very minutely pierced and chased with scrolls and animals. The quillons are roped and twisted. The blade, 37in. in length, is grooved and lozenge-sectioned. Formerly in the Richards Collection.

5. Bowl-hilted Rapier, of the end of the sixteenth century. The bowl is finely pierced and chased with scrolls, birds, &c. The quillons, the counter-guard, and the edge of the bowl are faceted. The blade, 38in. in length, is grooved and diamond-sectioned. Formerly in the Richards Collection.

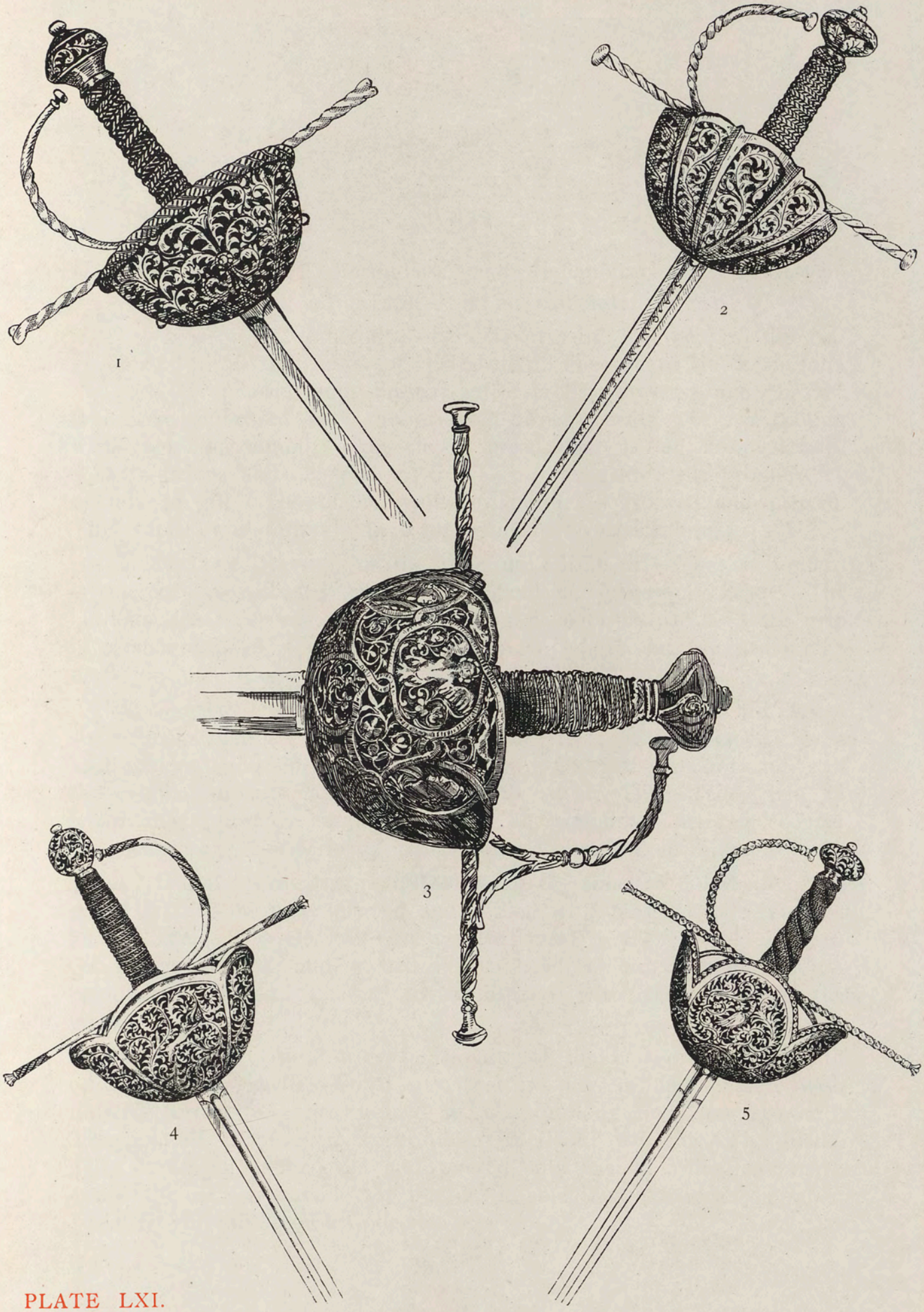


PLATE LXI.

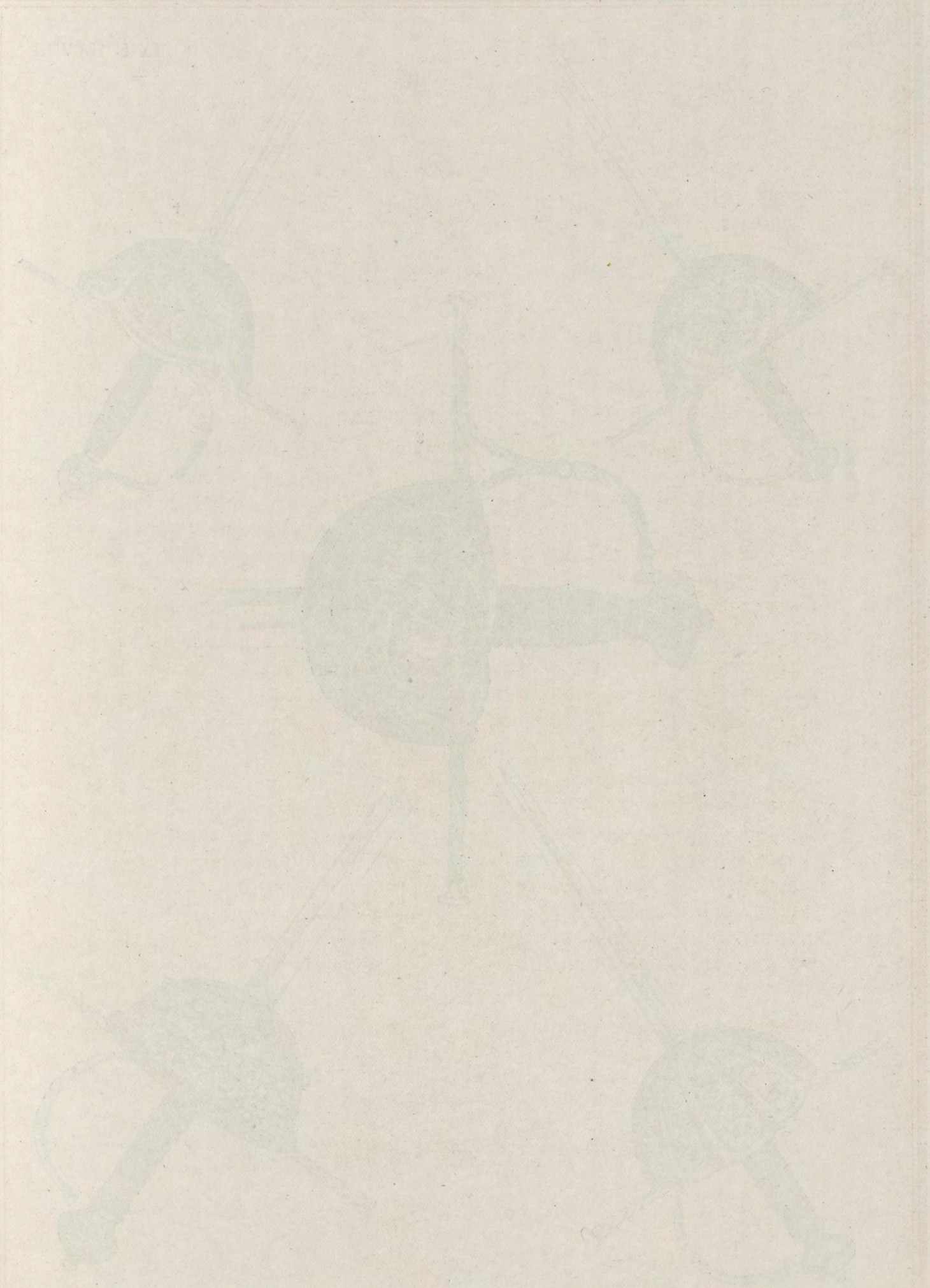


PLATE LXII.

SPANISH, Portuguese, and Italian rapiers and German sword, all decorated in an elaborate manner.

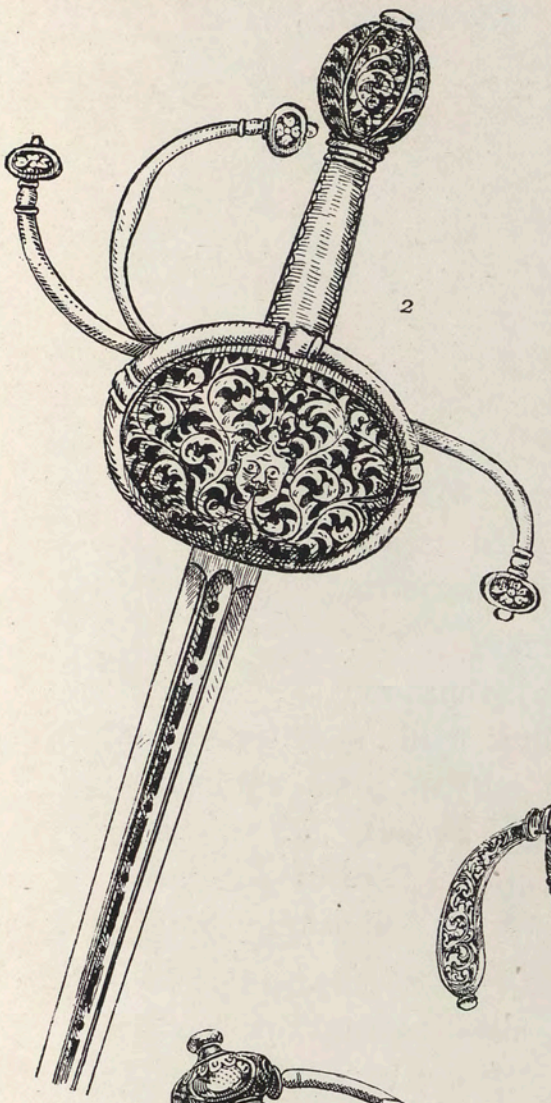
1. PORTUGUESE BOWL-HILTED RAPIER, of the end of the reign of Elizabeth. The guard is beautifully pierced and chased with scrolls, flowers, and masks; it is also embossed with the original owner's arms, viz.: a column with eagle on summit with wings spread, and a bull fastened with a chain below, and the letters "C . O" on each side: the groundwork of this is gilt. The blade, 39in. in length, is grooved and pierced. This rapier was formerly in a museum in Warwickshire.

2. ITALIAN RAPIER, of the time of Elizabeth. The shell-guard is pierced and chased with scrolls and a grotesque head. The quillons are recurved. The pommel is hexagon-shaped and the grip is of shagreen. The pierced blade, 38in. in length, has an armourer's mark on the ricasso—an "S" surmounted by a crown.

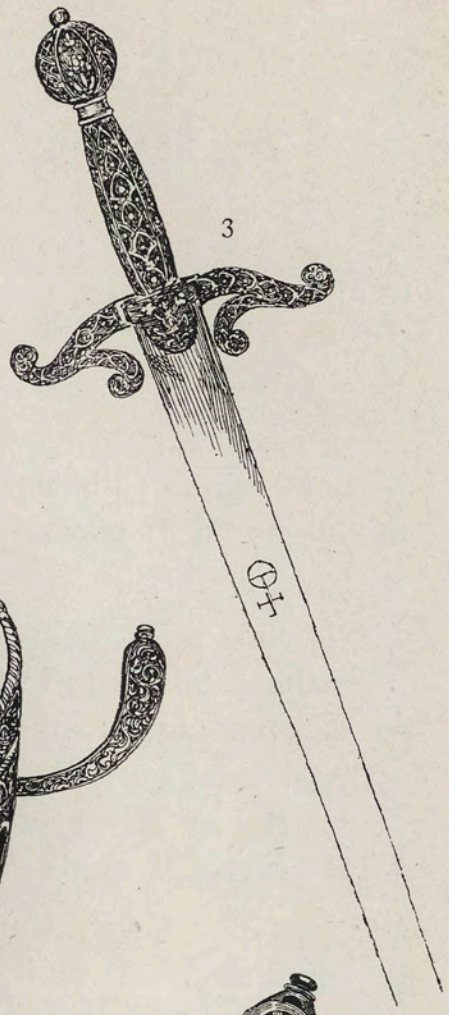
3. GERMAN SWORD, of the sixteenth century. The hilt is of simple construction, and the grip is of steel; it is chiselled in a shell-pattern, and incrusted with silver. On its scabbard are still the original mounts, also incrusted with silver. The blade, 32in. in length, has a lozenge section, and has an armourer's mark in copper on each face. Formerly in the Mgowo Collection, in Poland.

4. ITALIAN BOWL-HILTED RAPIER, of the time of Elizabeth. The guard is very minutely pierced and chased with birds, scrolls, flowers, and foliage. The ends of the quillons and a part of the counter-guard are twisted and etched. The bowl is fitted inside with a plaque, pierced and chased to correspond with the work on the guard.

5. SPANISH SHELL-HILTED RAPIER, of the end of the sixteenth century. The shells, which are prettily pierced and chased with flowers, scrolls, &c., are welded to the quillons and counter-guard. The pommel is of open work in an interlaced pattern. The blade, 45in. in length, is grooved and pierced, and has an armourer's mark above the ricasso outside the guard: a shield with a swan in relief. Formerly in the Mgowo Collection.



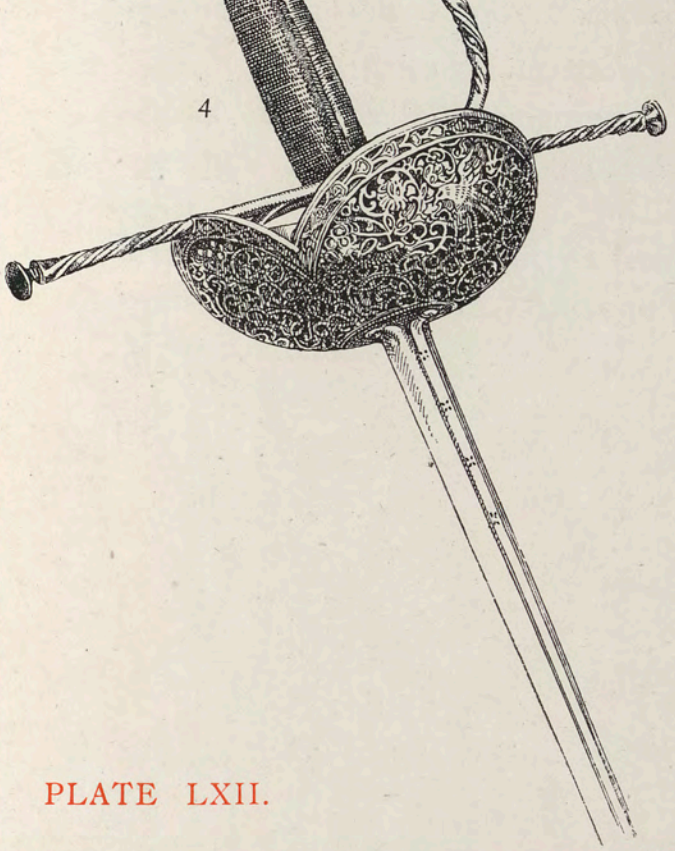
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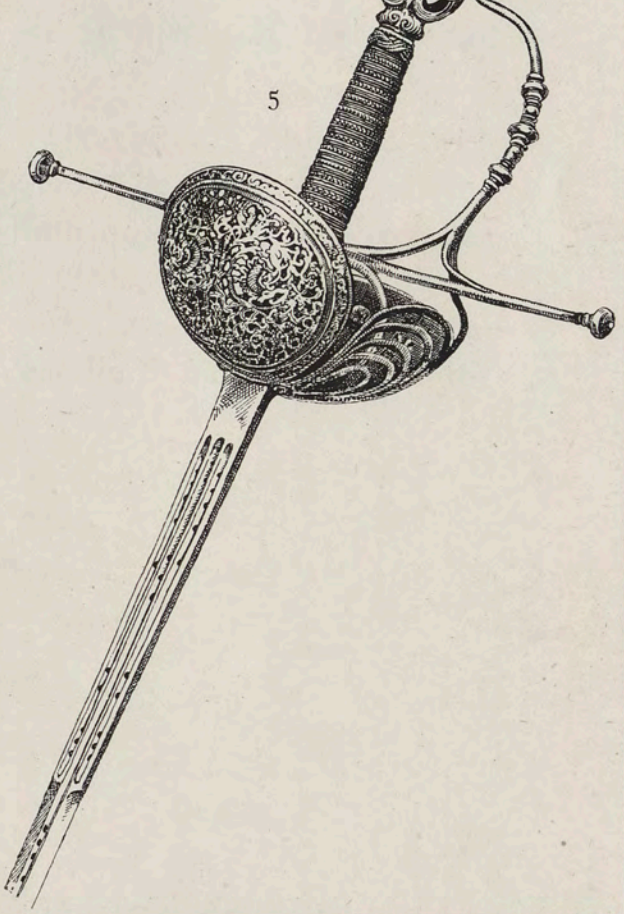
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PLATE LXII.

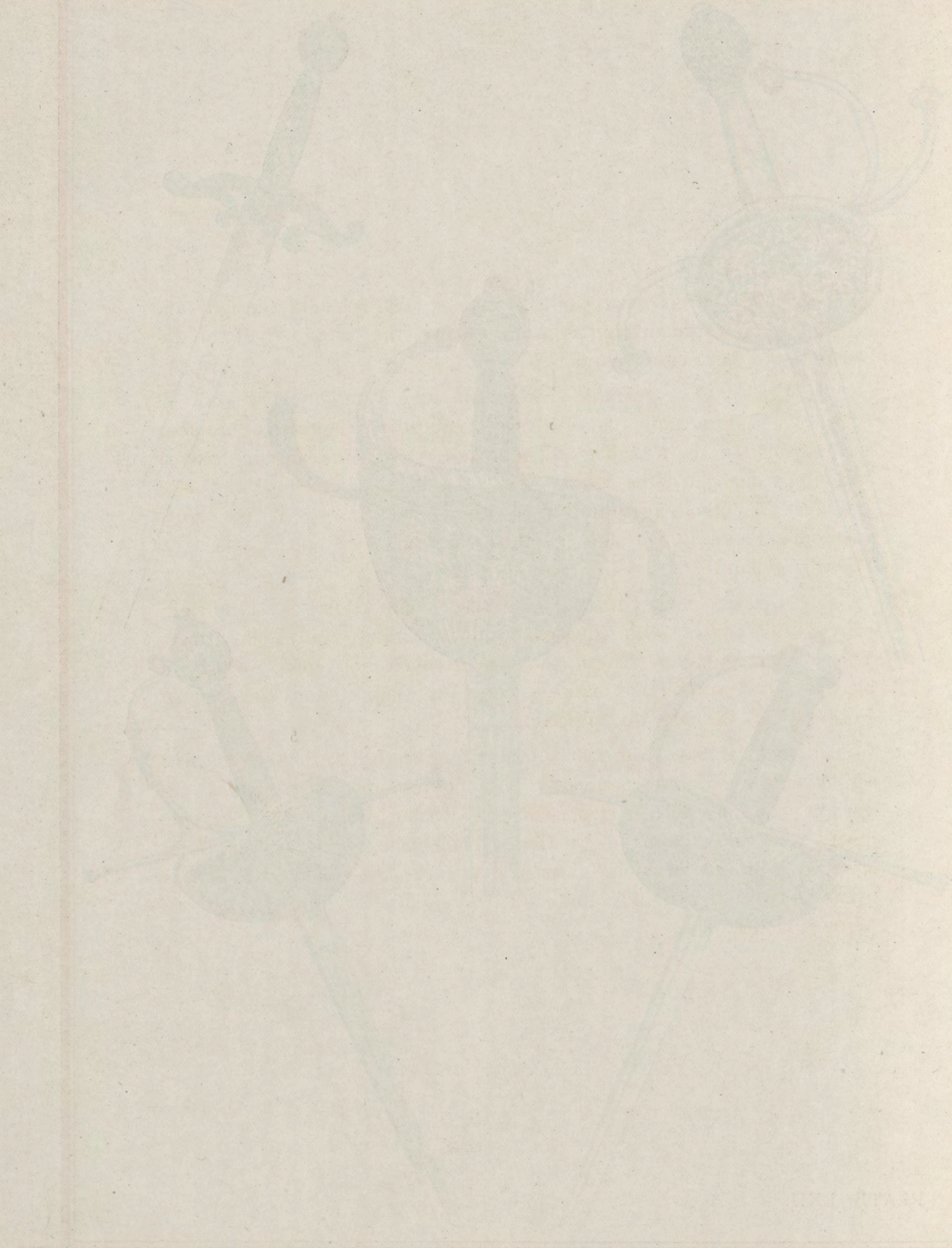


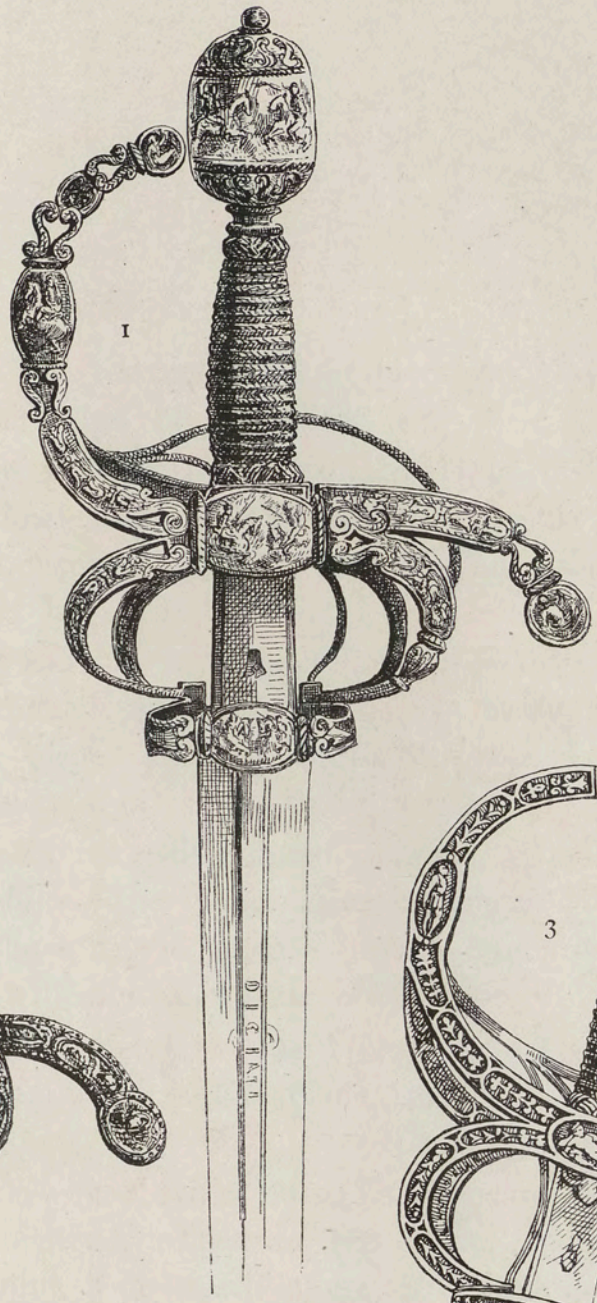
PLATE LXIII.

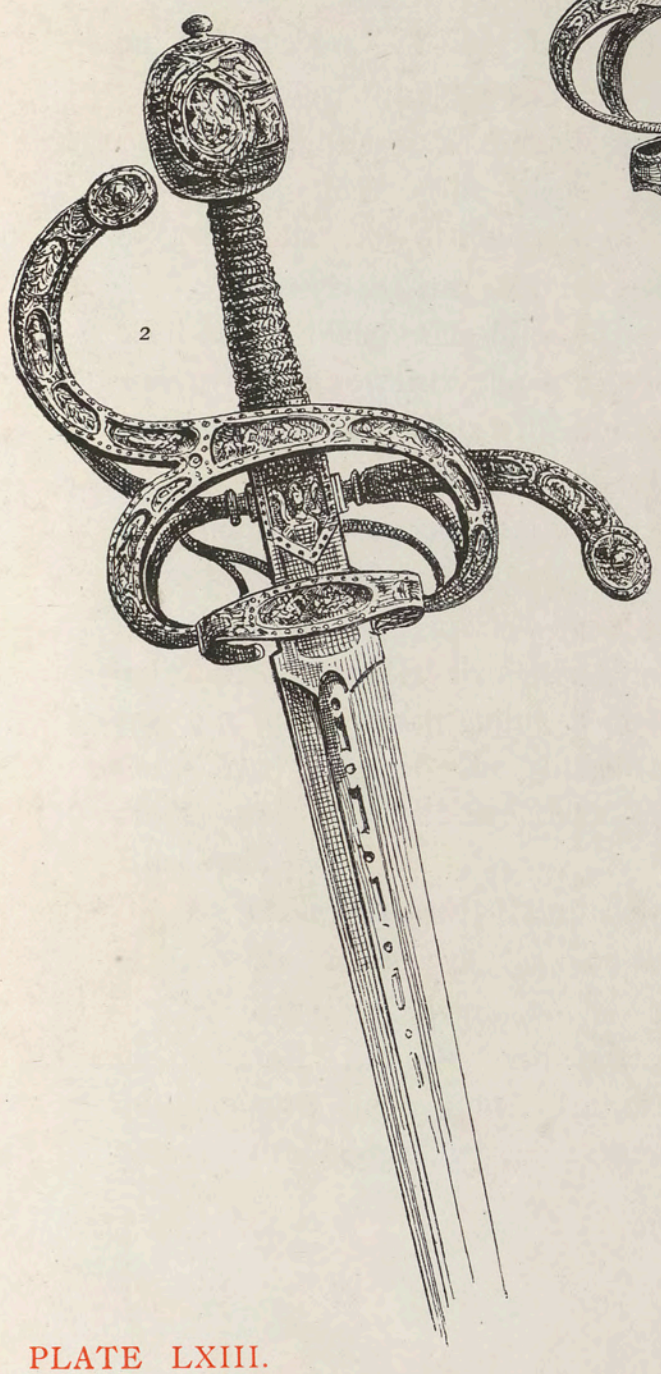
ITALIAN swept-hilted rapiers, of splendid design and workmanship, as worn during the second half of the sixteenth century.

1. ITALIAN SWEPT-HILTED RAPIER. The hilt is beautifully chiselled with equestrian figures in combat, and scrolls in high relief. The blade, 38in. in length, has an armourer's mark on the ricasso—an "S" in a shield—on one face, and on the other a figure "3" with crown above; it is signed "Antonio Picini." Formerly in the collection of Count Gayeski, at Mgowo, Poland.

2. ITALIAN SWEPT-HILTED RAPIER. The hilt is beautifully pierced and chased with equestrian and reclining figures in panels. The blade, 43in. in length, has a groove 8in. long, which is pierced. The armourer's mark—a cross—is stamped on the ricasso. Formerly in the Mgowo Collection.

3. ITALIAN SWEPT-HILTED RAPIER. The hilt is chiselled with scrolls and reclining figures. The figures on the pommel are upright: on one side is represented a Roman warrior, and on the other a female figure of Justice. The blade, 36in. in length, is stamped with an armourer's mark on each face—"B" with crown over—and is signed "Annanni . In . Veigidin." Formerly in the Mgowo Collection.





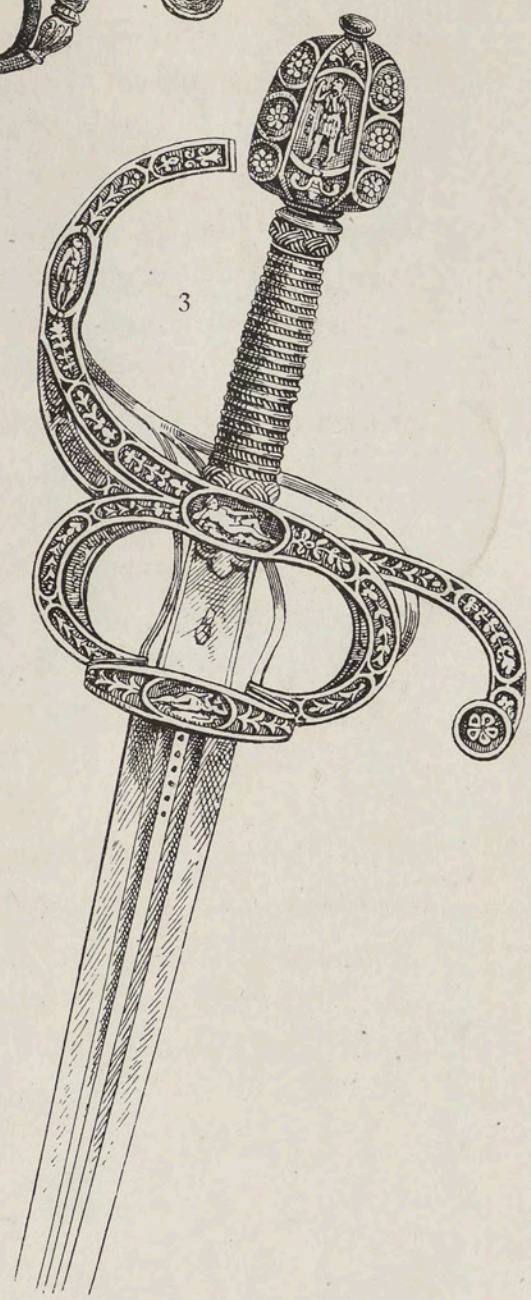


PLATE LXIII.

PLATE LXIV.

SELECTION of swept-hilted rapiers and swords, worn during the reign of Elizabeth.

1. SWEPT-HILTED RAPIER, having inside the hilt an additional ribbed shell-guard. The blade, 38in. in length, is heavy and broad, and has an armourer's mark on the ricasso. *Temp.* late Elizabeth.

2. SWEPT-HILTED RAPIER, with pierced shell-guards. The very complicated hilt is a difficult piece of forging, as every part of it is welded together. The blade, 40in. in length, is grooved towards the hilt, and has an armourer's mark on the ricasso.

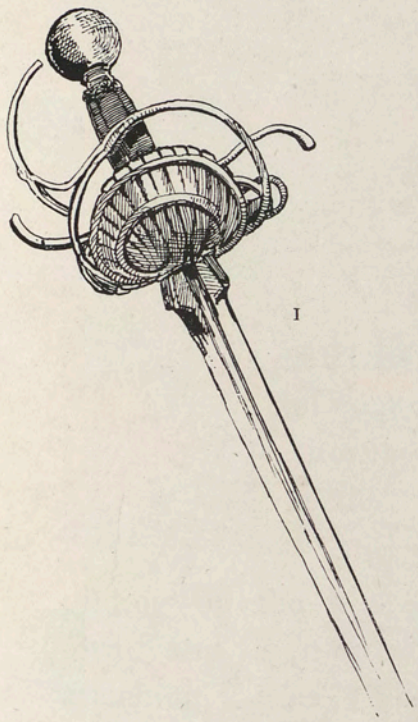
3. SWEPT-HILTED RAPIER, with fluted pommel. It has a ribbed shell-guard inside the hilt. The blade, 44in. in length, is very broad and grooved towards the hilt, the grooves having numerous crosses as armourer's mark or ornamentation. Date *circa* 1560.

4. SWEPT-HILTED RAPIER, with guard of very delicate ironwork. The pommel was originally gilt. The blade, 40in. in length, has on each face, "Monte Mtolio."

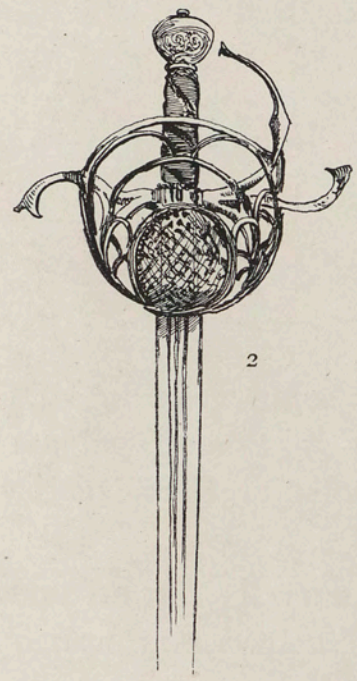
5. SWEPT-HILTED SWORD, with fluted shell-guard. The blade, 37in. in length, is two-edged, ribbed in the centre, and tapers from the hilt to a sharp point, very much after the fashion of those of the early part of the fifteenth century. There is an armourer's mark—an "S," with a crown over it—under the shell. *Temp.* late Elizabeth.

6. SWEPT-HILTED RAPIER, with faceted guard and pommel. The blade, 36in. in length, has on each face, "Hea. Hea. Hea. Hea."

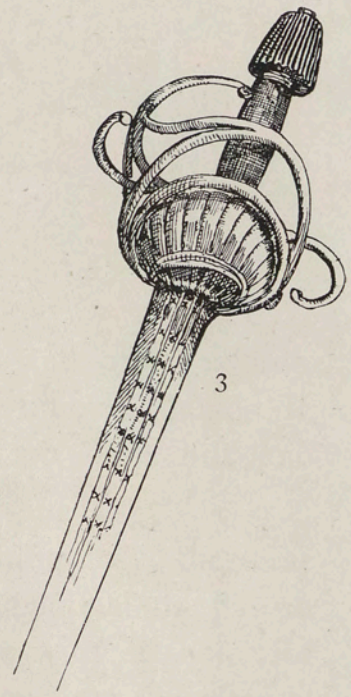
7. ITALIAN SWORD. The hilt, which is of plain construction, is of steel, fire-gilt, and curves downwards. The ends of the quillons and the pommel are ornamented with a star. The grip is bound with copper wire. *Temp.* early Elizabeth.



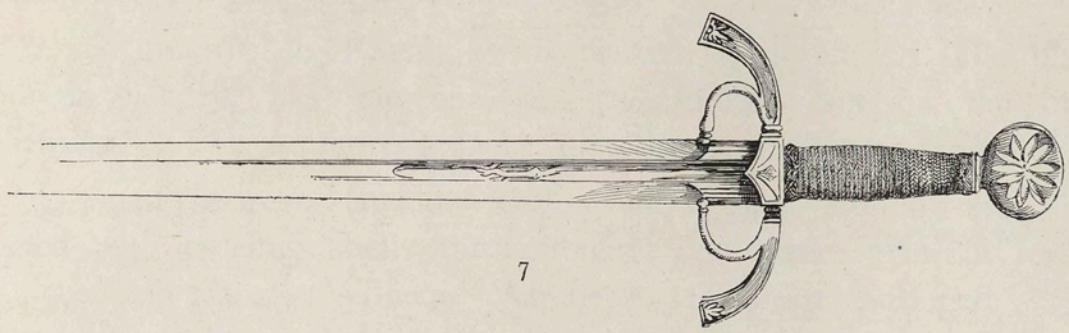
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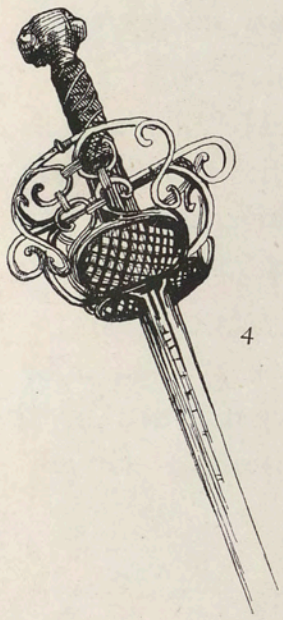
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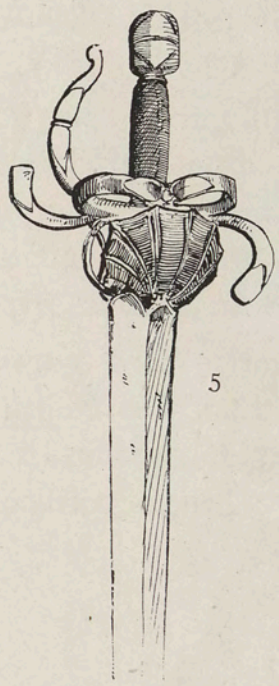
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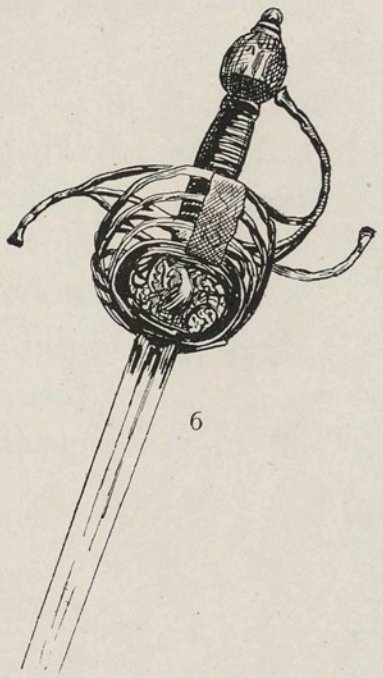
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PLATE LXIV.

PLATE LXV.

A SELECTION of swept-hilted rapiers and other swords, of dates ranging from 1555 to the time of James I., showing various kinds of adornment on both hilt and blade.

1. SWEPT-HILTED RAPIER, retaining all the fine gilding on the hilt in perfect preservation. The pommel is flat in form, and is pierced on its outer, or back, part with a hole for attaching tassels. The blade, 36in. in length, is signed on the ricasso, "Clements, Dinger." *Temp.* James I.

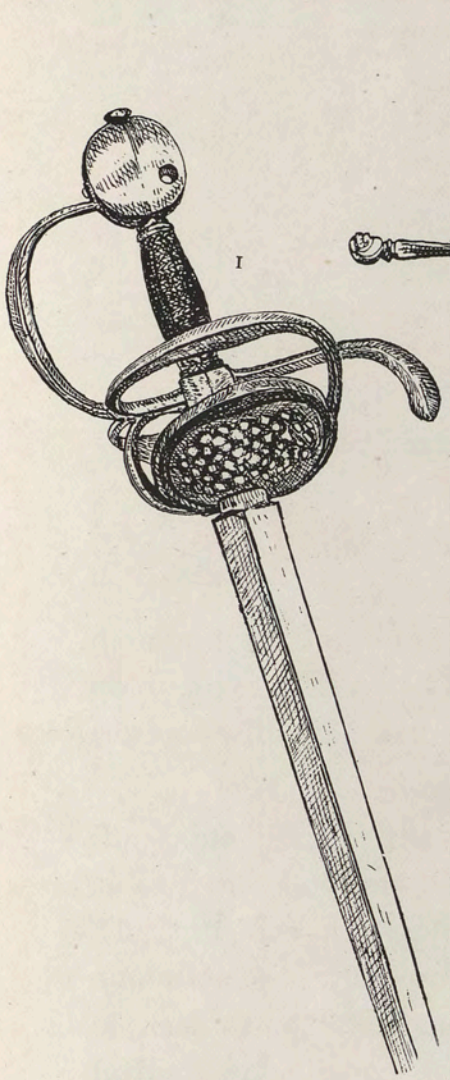
2. SWEPT-HILTED RAPIER, with pierced shell-guards. The blade, 44in. in length, has on one face "Antonio," and on the other "Picinino." The armourer's mark is a castle. *Temp.* James I.

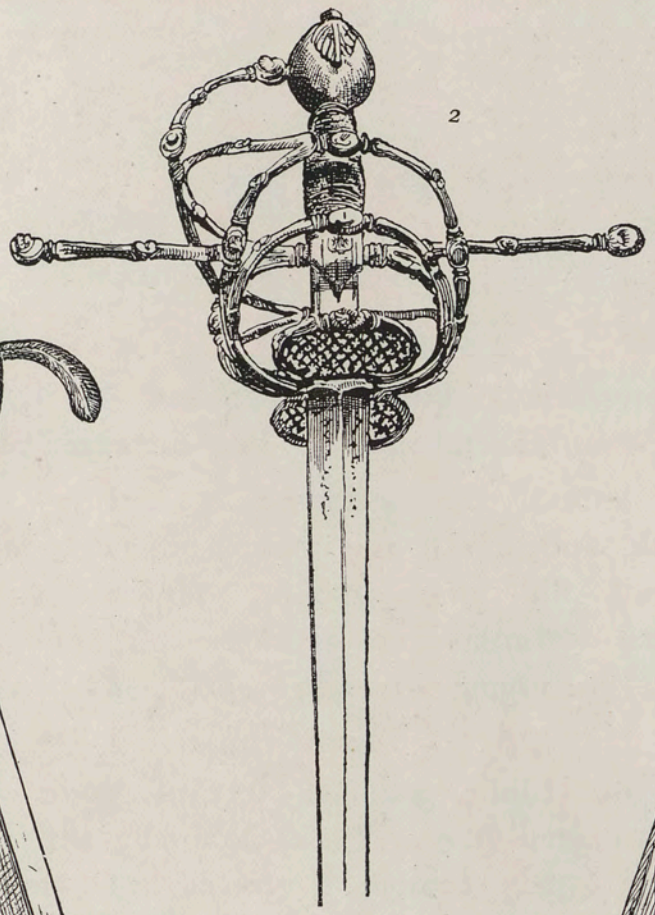
3. SWEPT-HILTED SWORD, having the guard faceted and ornamented with escallop shells throughout. The blade, 31in. in length, has on each face, "Wilhelm Wirsberg Me Fecit Solingen." The armourer's mark is a crown over a pair of pincers. *Temp.* James I.

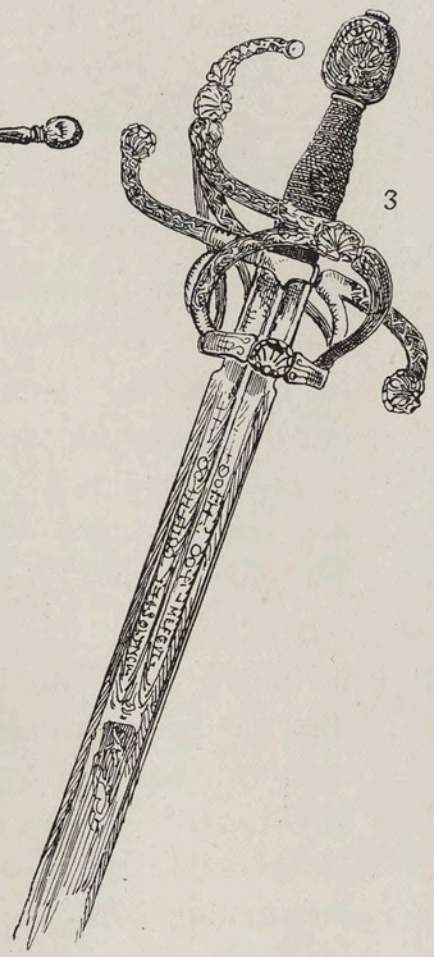
4. SWEPT-HILTED SWORD, having the guard and pommel richly chased with figures and foliage. The blade, 32in. in length, is finely engraved on each face. *Temp.* James I.

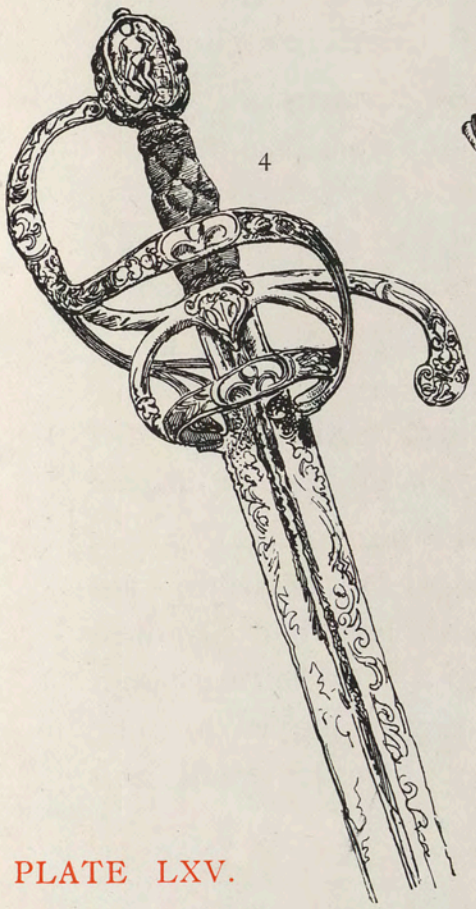
5. SWEPT-HILTED RAPIER, having the hilt plated with silver and channelled. The blade, 38in. in length, has five marks on each face, and "Me Fecit" on one and "Valencia" on the other. This sword was formerly in the collection of Lord Londesborough; it is of the period of Philip and Mary, and is of Spanish workmanship.

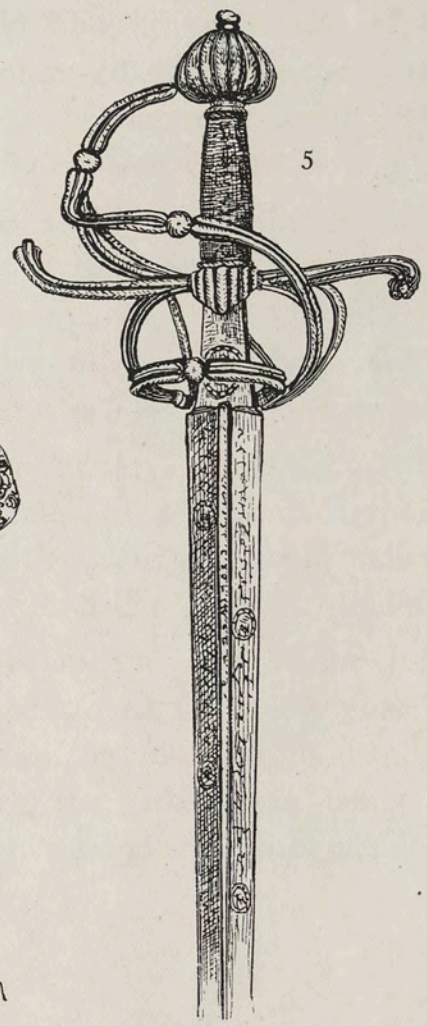
6. SWEPT-HILTED RAPIER, with perforated shell-guard. The blade, 38in. in length, has an armourer's mark on the ricasso. This rapier is of the latter end of Elizabeth's reign, and was formerly in the Meyrick Collection at Goodrich Court.


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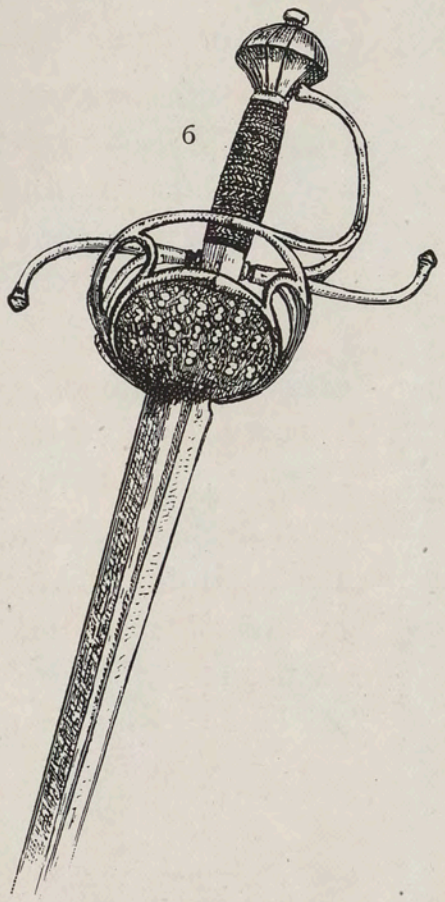

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PLATE LXV.

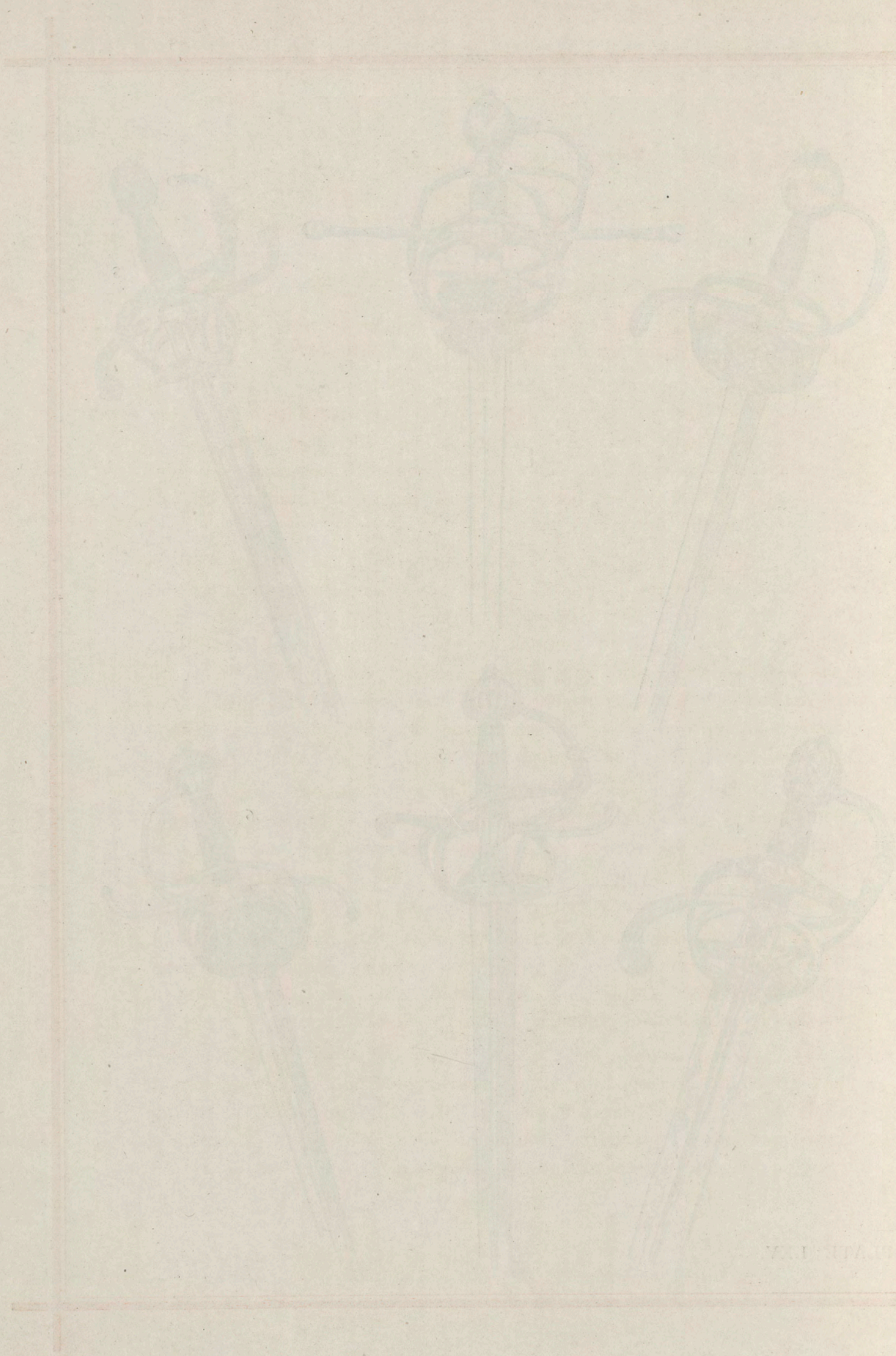


PLATE LXVI.

GROUP of Italian rapiers and other swords, worn during the sixteenth and seventeenth centuries.

1. ITALIAN SWEPT-HILTED RAPIER, of the end of the sixteenth century. It has a three-ringed guard and long, straight quillons. The hilt throughout has a diamond section, and the whole is very minutely damaskeened with gold and silver. The blade, 40in. in length, is stamped on the ricasso with the letter "G."

2. ITALIAN SWEPT-HILTED RAPIER, similar to No. 1 and of the same period; the guard of this, however, has three rings on both sides, the bottom ones having a pierced plaque inserted in each. The hilt has a diamond section, and the whole is very beautifully damaskeened with gold and silver. Parts of the pommel, the centre of each ring, the counter-guard, and the ends of the quillons are further embellished with an incrustation of silver chased in designs of scrolls and fruit. The blade, 42in. in length, is deeply grooved.

3. VENETIAN SWORD, of the beginning of the sixteenth century. The pommel, the ends of the quillons (which curve towards the blade), and the centre of the guard are ornamented with a scroll pattern. The blade, 39in. in length, is extremely stiff and acutely pointed; it has a long ricasso, which is etched with interlaced scrolls.

4. ITALIAN SWEPT-HILTED RAPIER, of the reign of James I. This sword is remarkable on account of its being so thickly incrusted with chased silver, which is in very bold relief. The blade, 39in. in length, is very broad, and has a wide, shallow groove.

5. ITALIAN SWORD, of the end of the reign of Elizabeth. The hilt, which has a ringed guard, is boldly chiselled in high relief with reclining and equestrian figures, scrolls, and arabesques. All the raised portion is russet, the groundwork being parcel-gilt. The blade, 38in. in length, is grooved and has the sacred monogram "I.H.S" four times repeated.

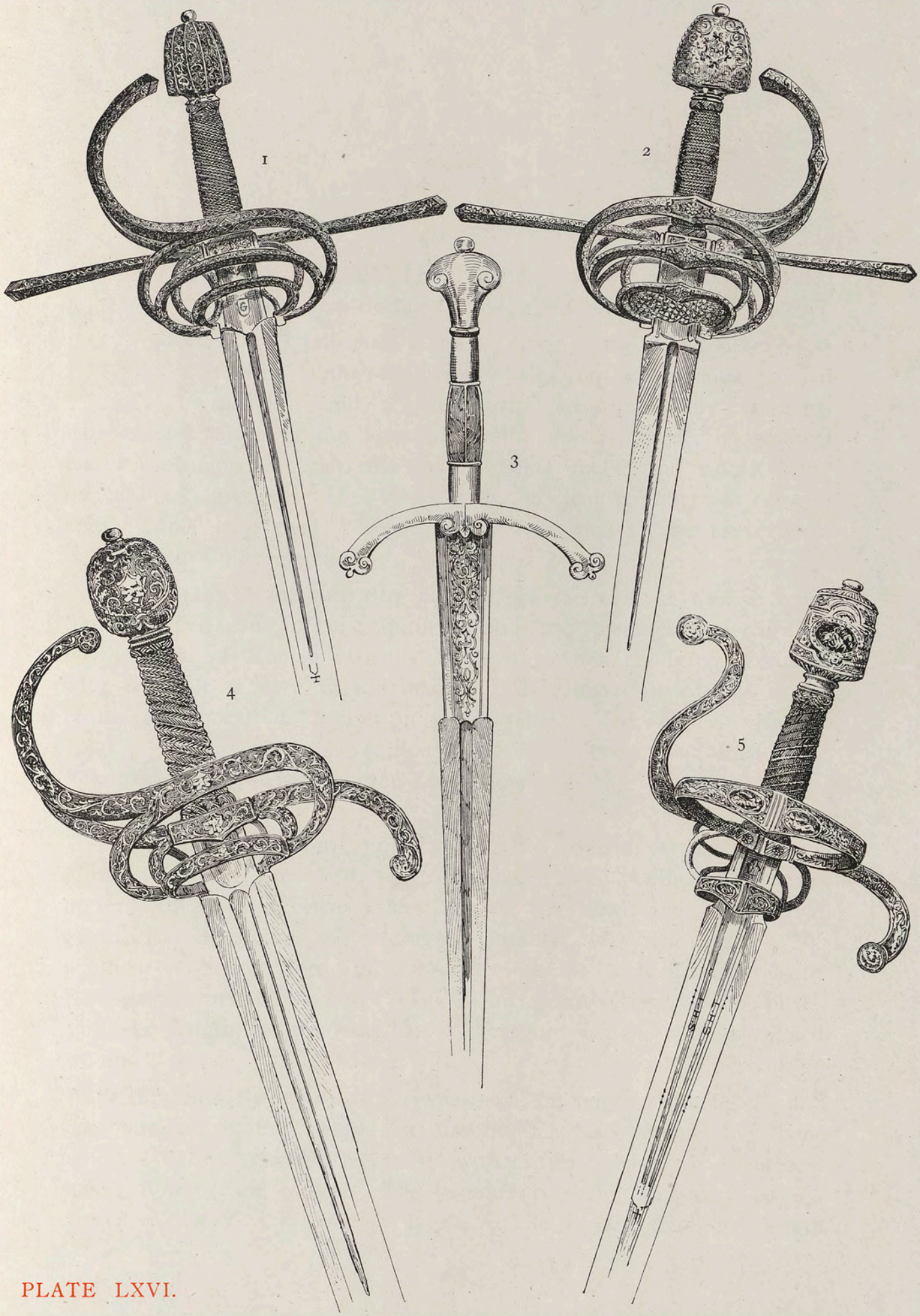


PLATE LXVI.

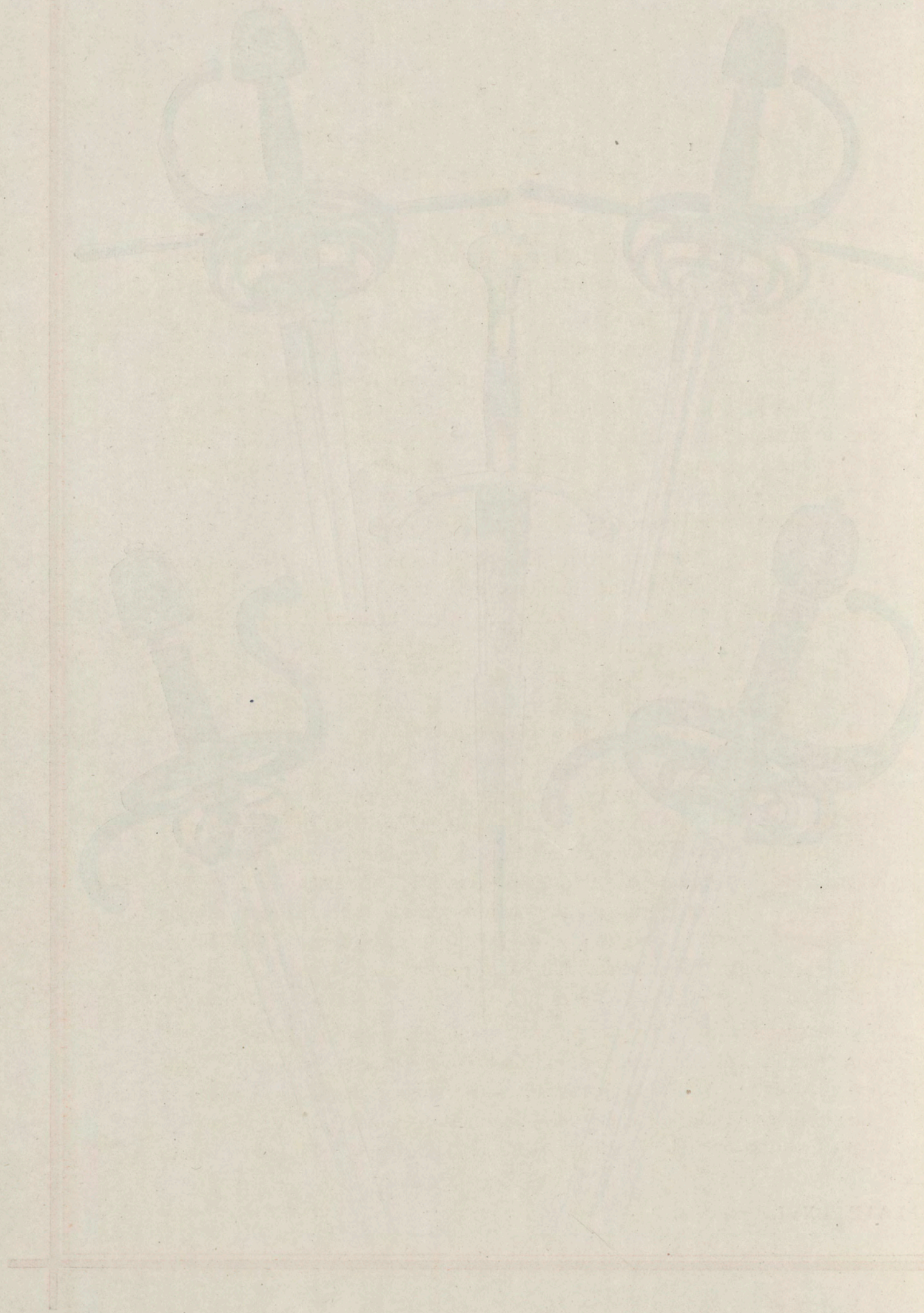


PLATE LXVII.

RICHLY-DECORATED Italian rapiers and swept-hilted sword, worn during the reigns of Elizabeth and James I.

1. ITALIAN RAPIER, having the shell-guard perforated with star-shaped holes on both sides, curved quillons, and a steel grip, all beautifully incrusted with chased silver in the form of scrolls, flowers, &c. The pommel has a medallion on each side in the same metal, the whole being on a black ground. The blade, 41in. in length, has an octagon section and is signed "Sepocgum." This rapier was formerly in the Mgowo Collection.

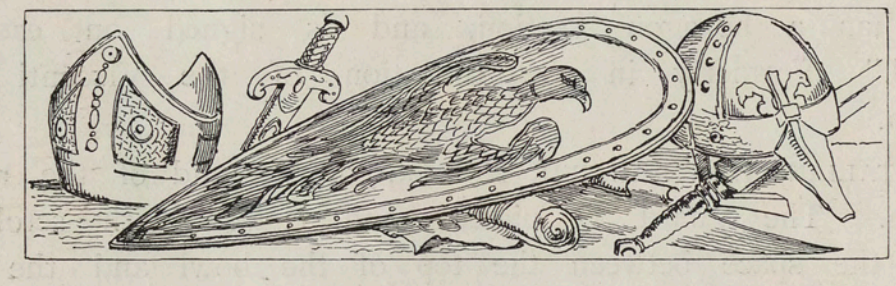
2. ITALIAN SWEPT-HILTED RAPIER, of the end of the sixteenth century. The ends of the quillons and the pommel are chiselled in the form of Roman warriors' heads, their helmets being incrusted with silver in a very artistic manner. The ringed guard has in its centre an equestrian figure in bold relief. The blade, 37in. in length, has a hexagon section, and is signed on each face "Saraval." Formerly in the collection of the Visconti family, in Milan.

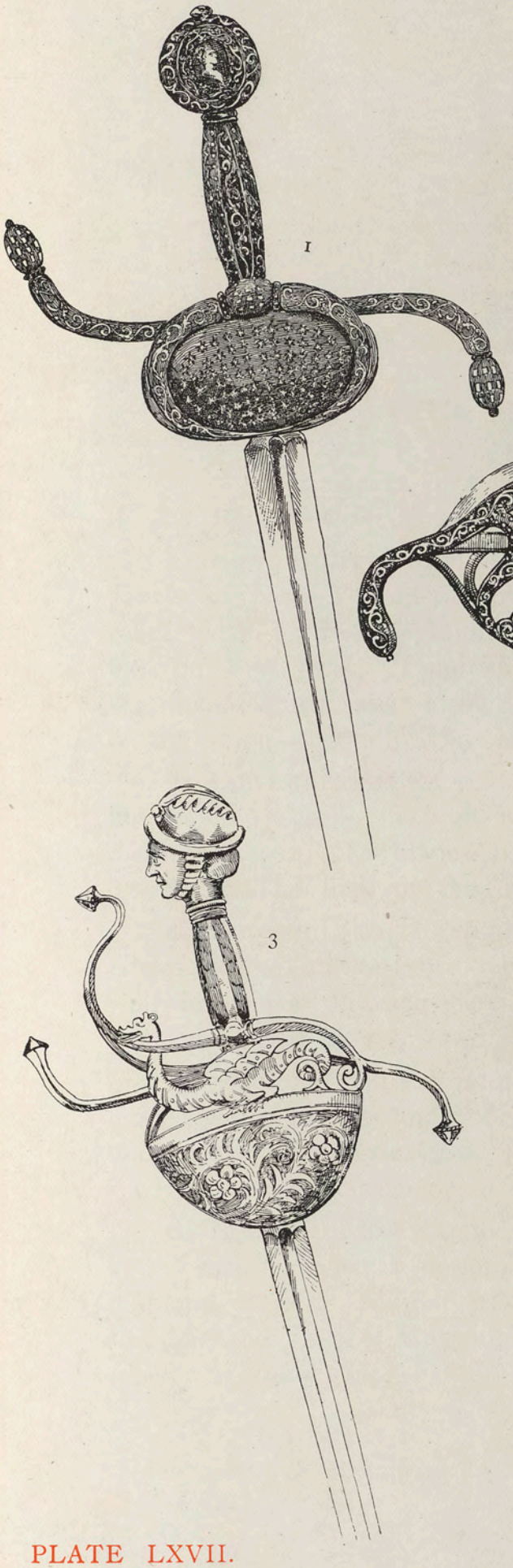
3. ITALIAN BOWL-HILTED RAPIER, of the end of the reign of Elizabeth. The guard is pierced and chased with scrolls and flowers; the space between the top of the bowl and the ringed guard has a figure of a dragon chiselled on each side. The pommel is in the form of a warrior's head, with helmet of the Renaissance period, and the grip is of green velvet. The blade, 43in. in length, is grooved, has a hexagon section, and is signed "Caino."

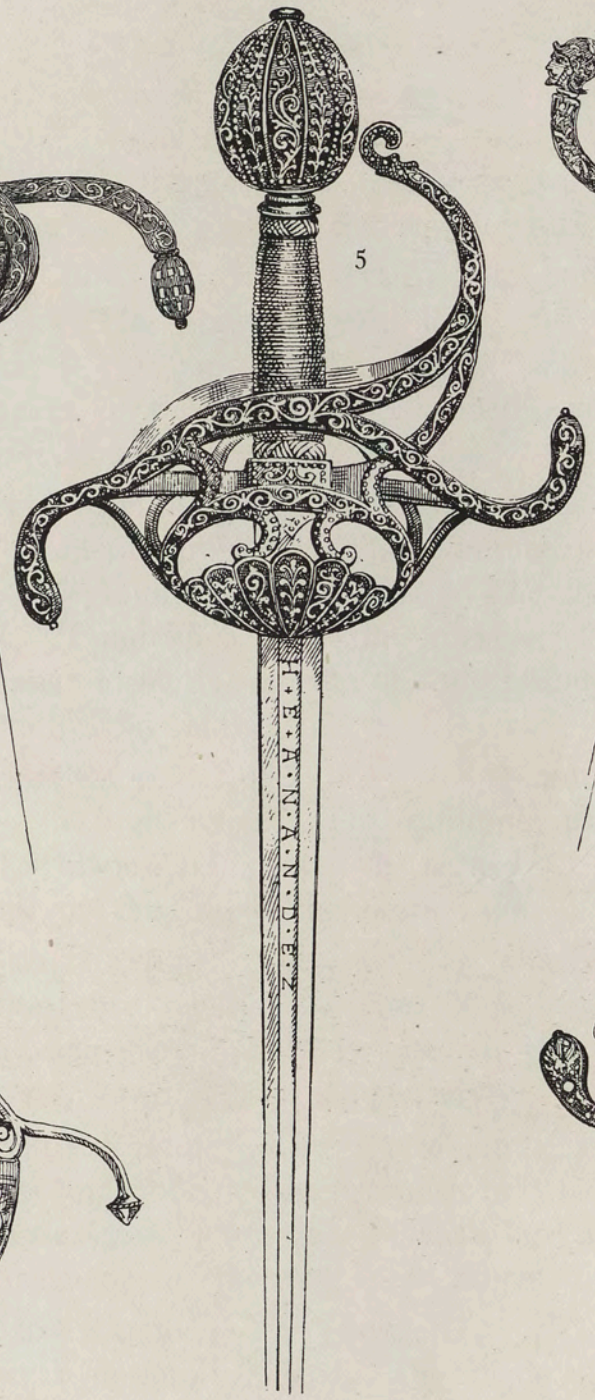
4. ITALIAN SWEPT-HILTED SWORD, of the reign of James I., and very similar to the swords in use in England during the same period. It is thickly incrusted with silver, chased to represent masks, flowers, and foliage. The pommel is round and very large—characteristics of the English sword. The blade, 38in. in length

and 1¼in. broad, has the wolf mark and a cross on each face in copper. Formerly in the Richards Collection, in Rome.

5. SPANISH SWEPT-HILTED RAPIER, of the middle of the reign of James I. The hilt is finely damaskeened with gold in the form of minute scrolls, and is incrusted with silver. The blade, 34in. in length, is grooved, has a lozenge section, and is signed "Hernandez Sebastian."







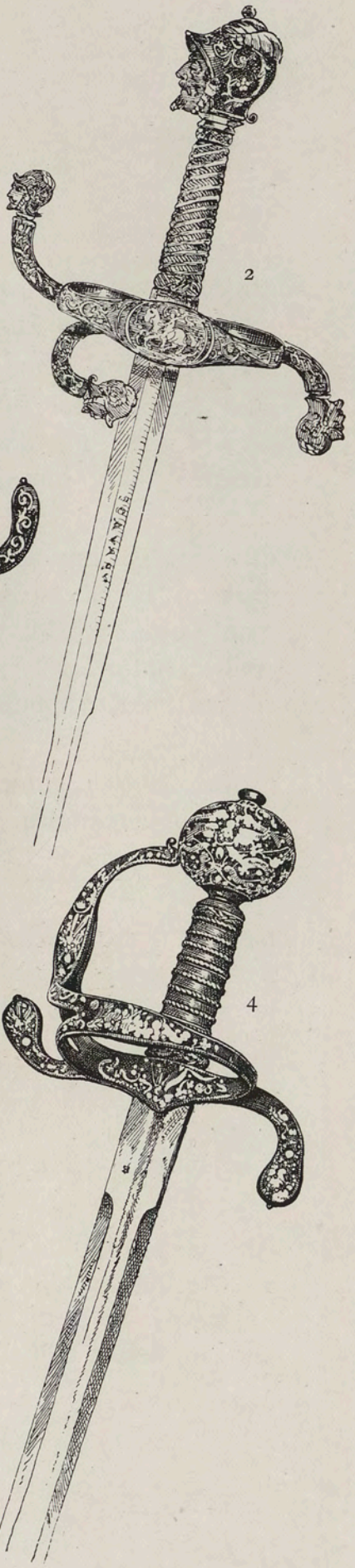


PLATE LXVII.

PLATE LXVIII.

SELECTION of rapiers of the latter part of the sixteenth and the earlier part of the seventeenth century.

1. Bowl-hilted Rapier. The bowl is pierced and chased. The blade is 38in. long, and has on one face, "Pace Porto," and "Guera Gerco" on the other. This rapier is of the reign of Elizabeth, and was formerly in the Bernall Collection.

2. Bowl-hilted Rapier. The bowl is pierced, and chased with panels of New Testament subjects. The pommel is chased in high relief, with figures of mounted combatants. The blade, 40in. long, has on one face, "Fpndrith"; on the reverse, "Rdftphi." This specimen, which was formerly in the Londesborough Collection, is of the reign of Philip and Mary.

3. Bowl-hilted Rapier. The bowl and pommel are chased in flowers and scrolls in high relief. The quillons terminate in ornamental knops. The blade, 42in. long, is signed on each face, "En Toledo." The date of this rapier is *circa* 1585.

4. Bowl-hilted Rapier. The bowl is chased with interlaced circles. The quillons are recurved. The blade, 43in. long, has a wolf in copper on each face. This is one of the earliest forms of the bowl-hilted rapier, *temp.* Philip and Mary.

5. Swept-hilted Rapier. The guard and pommel are finely chased with masks and foliage, the groundwork being damaskeened with gold. The blade, 36in. long, has on each face the sacred letters, "I.H.S." Commencement of the reign of James I.

6. Bowl-hilted Rapier. The bowl is very minutely pierced and chased with work resembling lace. The blade, 44in. long, has a diamond section. Similar examples are preserved in the Tower of London and in the Museum of Artillery, Paris. The date of this rapier is *circa* 1604.

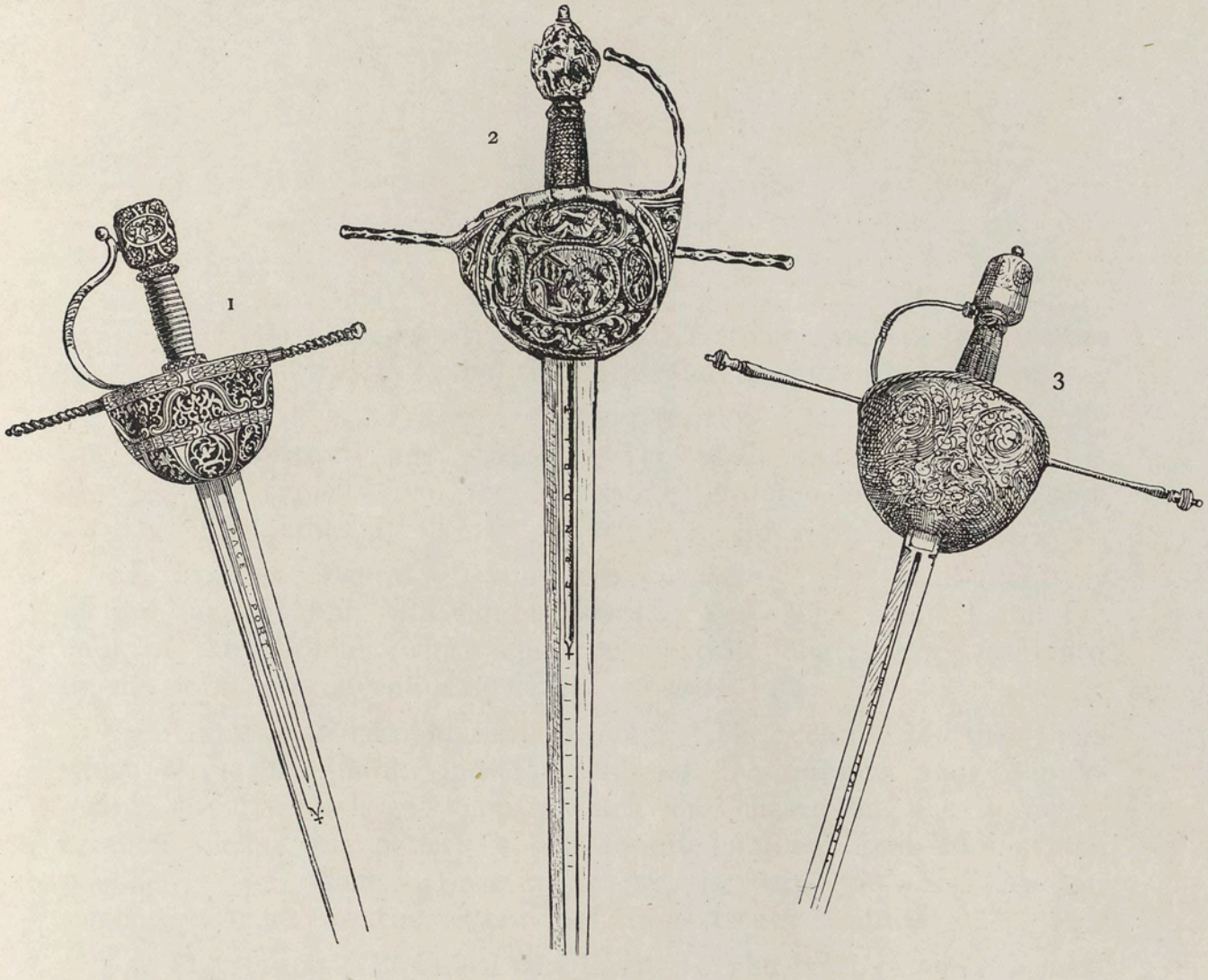


PLATE LXVIII.

PLATE LXIX.

ITALIAN, Portuguese, and German rapiers and other swords, of the sixteenth and seventeenth centuries.

1. ITALIAN SWEPT-HILTED RAPIER, beautifully pierced and chased. The blade, 44in. in length, is signed on the ricasso, "Antonio-Picinino." *Temp.* James I.

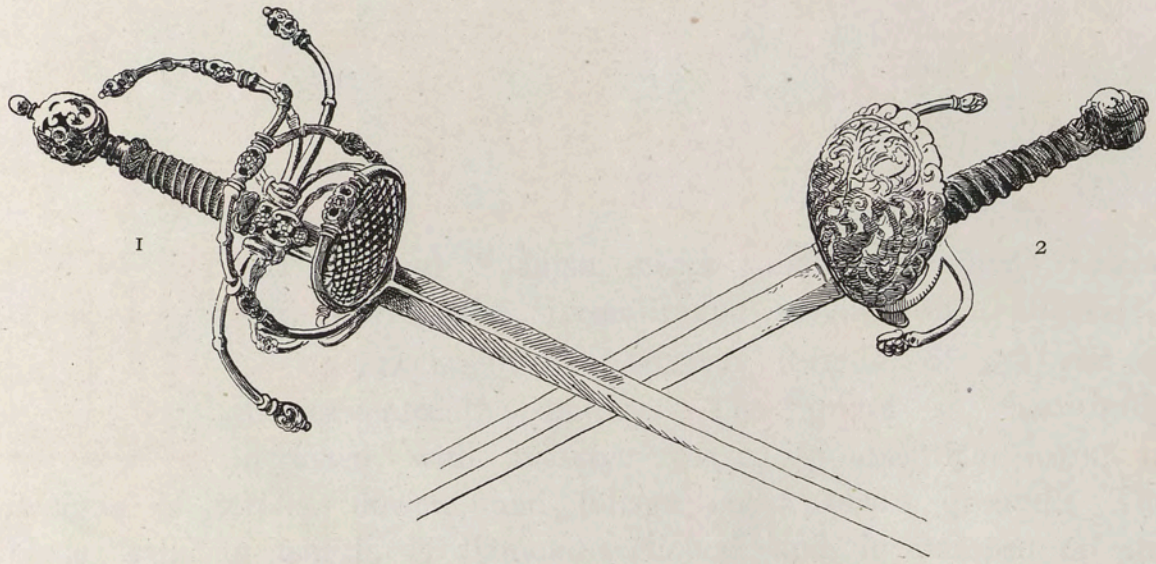
2. ITALIAN BROAD TWO-EDGED SWORD. The shell-guard is pierced, and chased with figures, scrolls, &c. The pommel and the ends of the quillons (which curve at opposite angles) are fashioned in the form of conventional heads. *Temp.* James I.

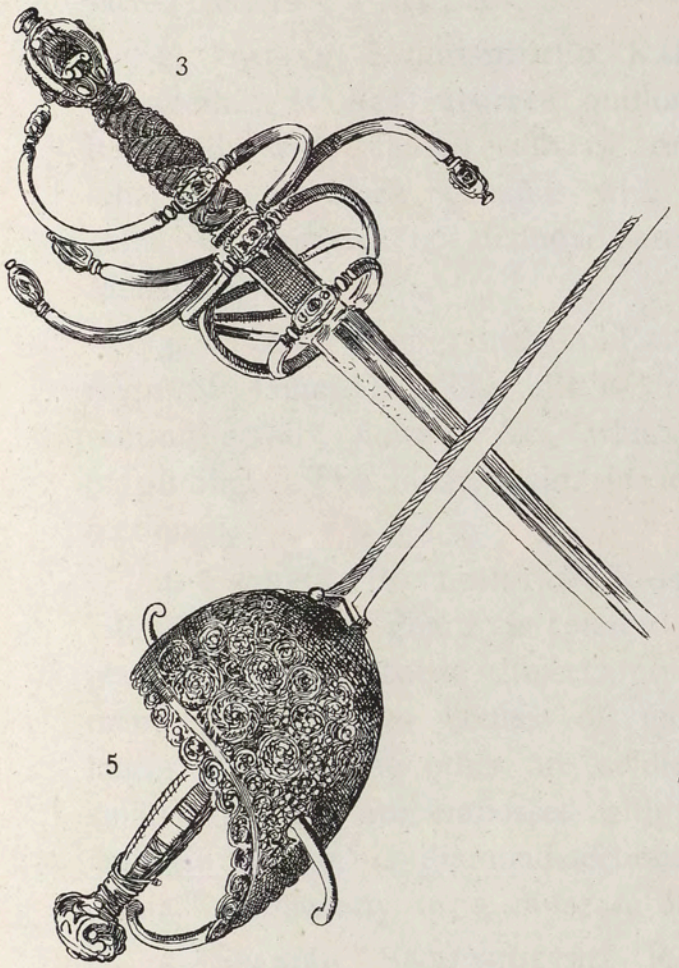
3. GERMAN SWEPT-HILTED RAPIER. The centre of the rings which form the guard, and the ends of the quillons and counter-guard, swell into large knops, which are chased in the form of escallop shells; this pattern is also repeated on the four sides of the pommel. The blade, 42in. in length, is very stiff, and has an armourer's mark on the ricasso. Late sixteenth century.

4. PORTUGUESE BOWL-HILTED RAPIER. The bowl is finely pierced and chased, and the front part extends to the centre of the counter-guard: this is a peculiarity of Portuguese bowl-hilted rapiers of the end of the sixteenth century. The blade, 40in. in length, is channelled, and signed on each face "Favian, De Zafia." On the ricasso there is an armourer's mark, a crown with the letter "G" beneath.

5. PORTUGUESE BOWL-HILTED RAPIER. The chasing and piercing, which are very minute and beautiful, resemble fine lace-work. The front part of the bowl comes well over the counter-guard. The quillons are small, and curve at opposite angles. The pommel is chased with masks, scrolls, &c. The blade, 40in. in length, is diamond-sectioned, and is stamped with an armourer's mark on the ricasso. Late sixteenth century.

6. ITALIAN SWEPT-HILTED SWORD, with perforated shell-guard. The guard and pommel are incrusted with silver in a very artistic manner. The blade, 36in. in length, is ribbed in the centre, broad at the shoulder, and tapers towards the point. Beginning of the seventeenth century.





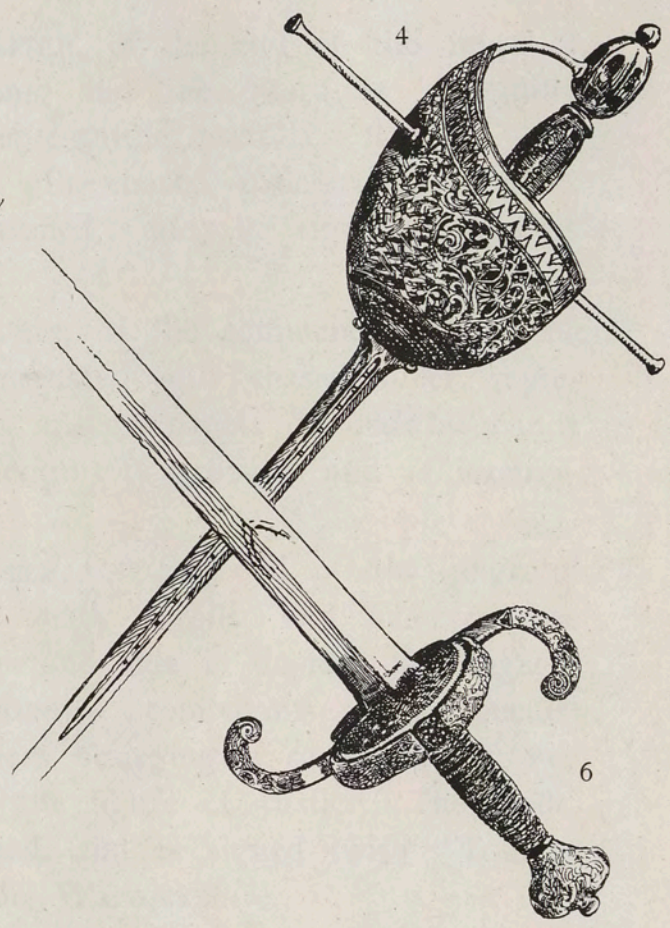


PLATE LXIX.

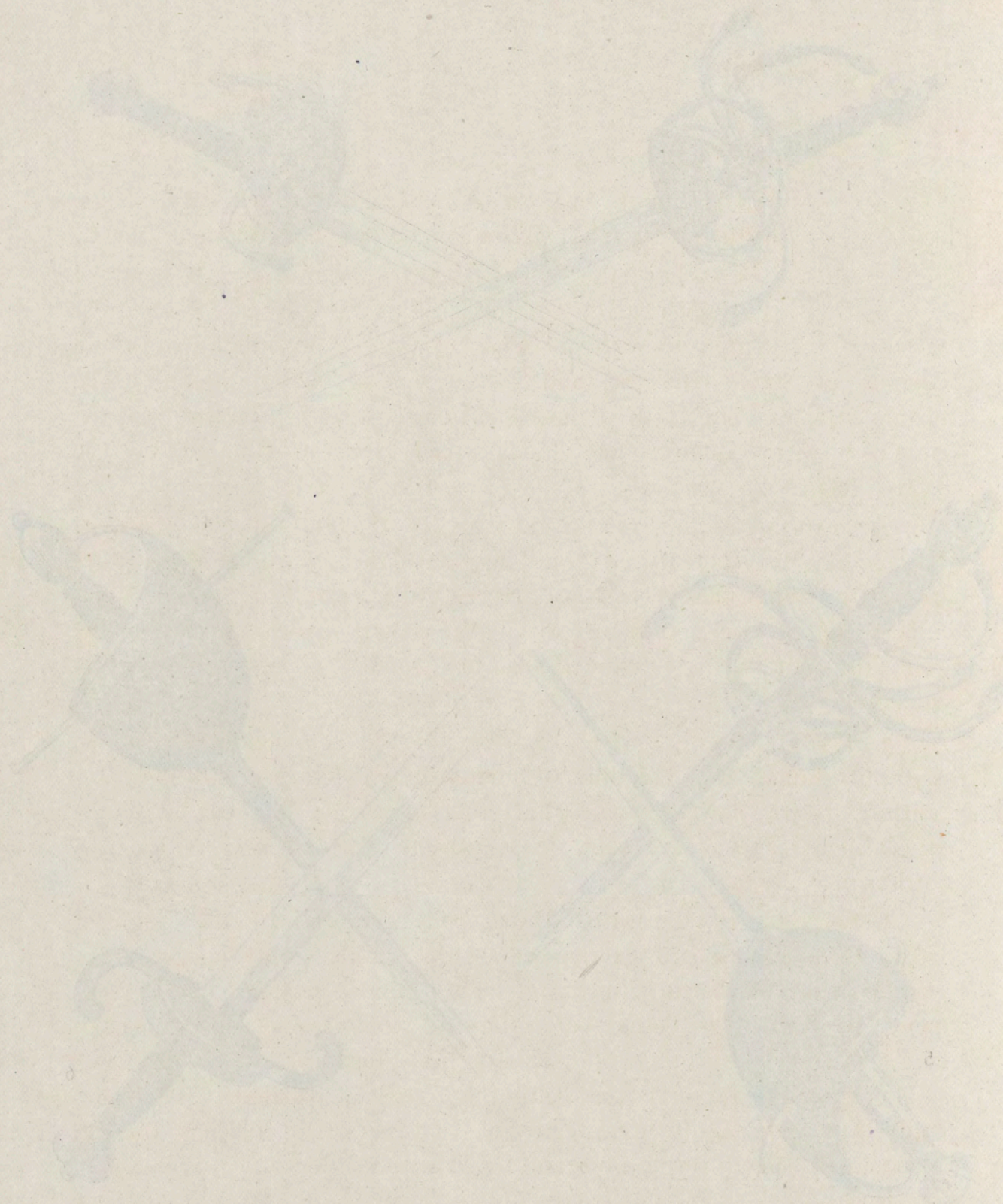


PLATE LXX.

ITALIAN and Spanish swept- and bowl-hilted rapiers, worn during the sixteenth and seventeenth centuries.

1. ITALIAN SWEPT-HILTED RAPIER, of the end of the seventeenth century. The guard is beautifully incrusted with massive chased goldsmith's work, in designs of scrolls, flowers, and foliage on a black ground. The blade, 43in. in length, is diamond-sectioned, and is stamped on the ricasso with a quarter-moon and female face, surmounted by the sacred letters "I . H . S."

2. ITALIAN SWEPT-HILTED RAPIER, of the end of the reign of Elizabeth. It has recurved quillons, and the guard is beautifully incrusted with chased silver, representing scrolls, flowers, and foliage on a black ground, with gilt chased panels. The blade, 42in. in length, is diamond-sectioned, and is signed "Andreis Menstin."

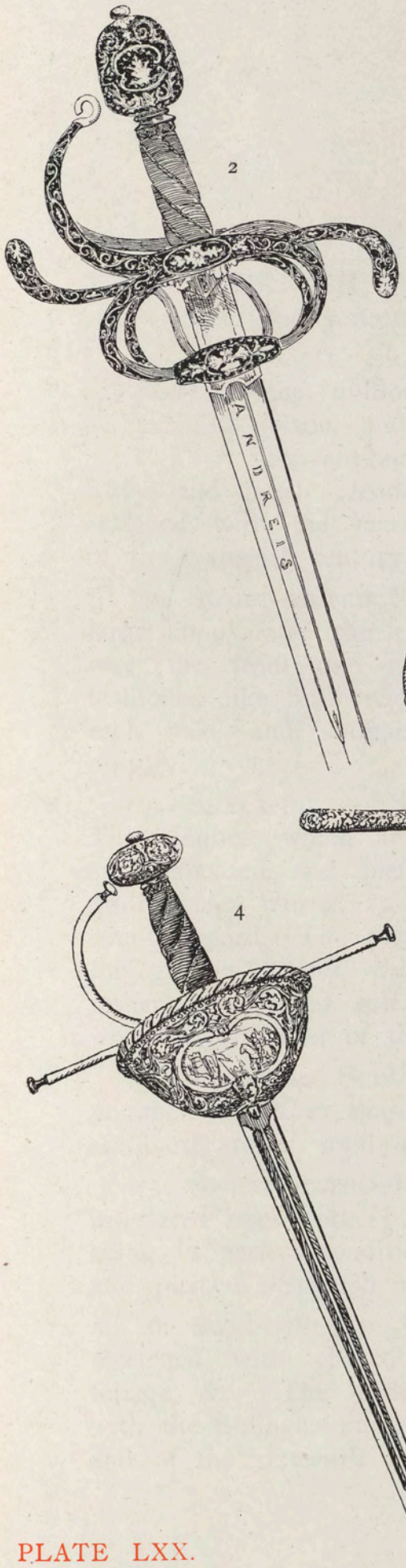
3. ITALIAN SWEPT-HILTED RAPIER, of the commencement of the reign of James I. The hilt is incrusted with chased silver, representing scrolls, flowers, &c., which are on panels divided by bands of gilding. The blade, 42in. in length, is grooved and is lozenge-sectioned.

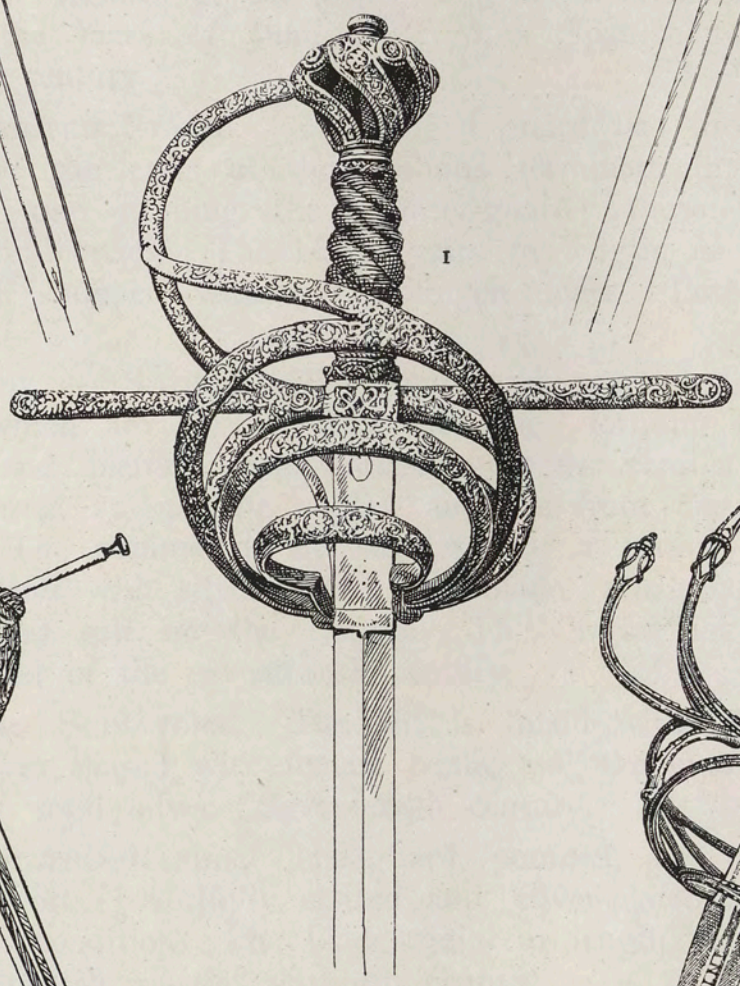
4. SPANISH BOWL-HILTED RAPIER, of the end of the reign of Elizabeth. The guard is pierced with scrolls, and has repoussé plaques showing battle subjects: on one side is depicted an engagement between two bodies of mounted combatants with couched lances, and on the other are soldiers besieging a castle, whilst two smaller plaques are embossed with the figure of Justice. The blade, 39in. in length, is diamond-sectioned, and is signed twice "Tomaso Ayala." Formerly in a museum in Warwickshire.

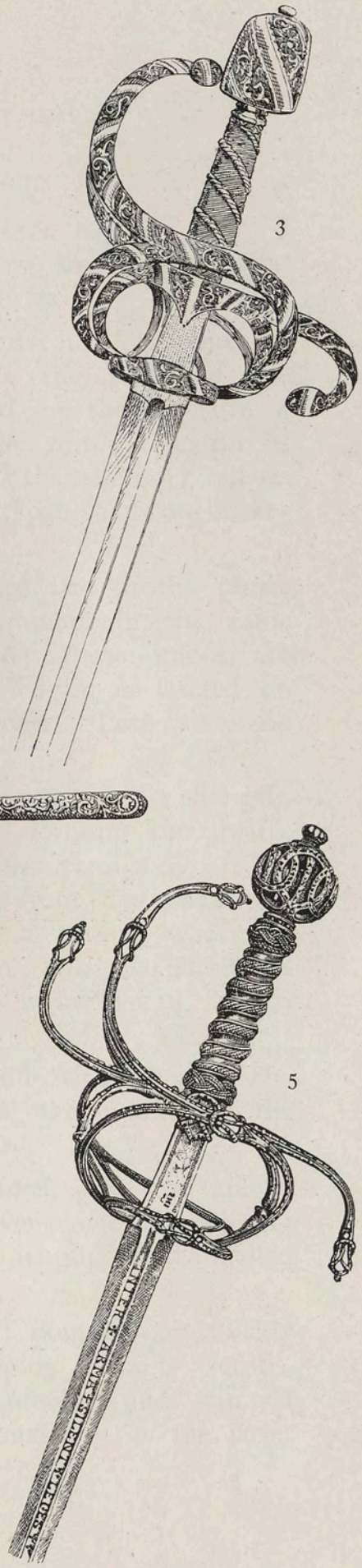
5. SPANISH SWEPT-HILTED RAPIER, of extremely delicate and artistic workmanship, with recurved quillons. The guard is ornamented with interlaced knops, which form the true lovers' knot, the

cognizance of the Duke of Savoy. The pommel is also of open interlaced pattern; it is channelled and incrusted with alternate dots of gold and silver. The blade, 43in. in length, is diamond-sectioned, and is signed on the ricasso "Mateo"; on the reverse side it has the sacred letters "I . H . S" and is inscribed in the groove "Inter . Arma . Silent . Leges."









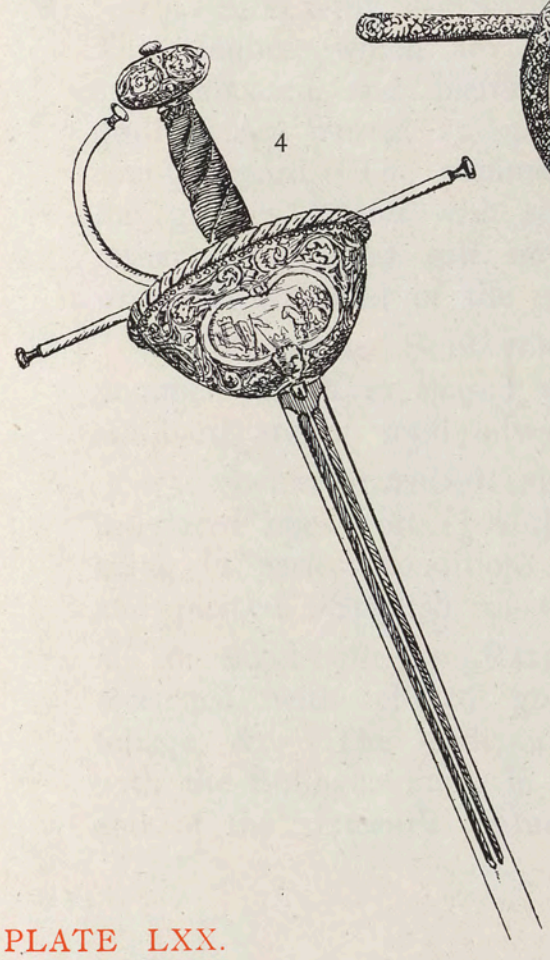


PLATE LXX.

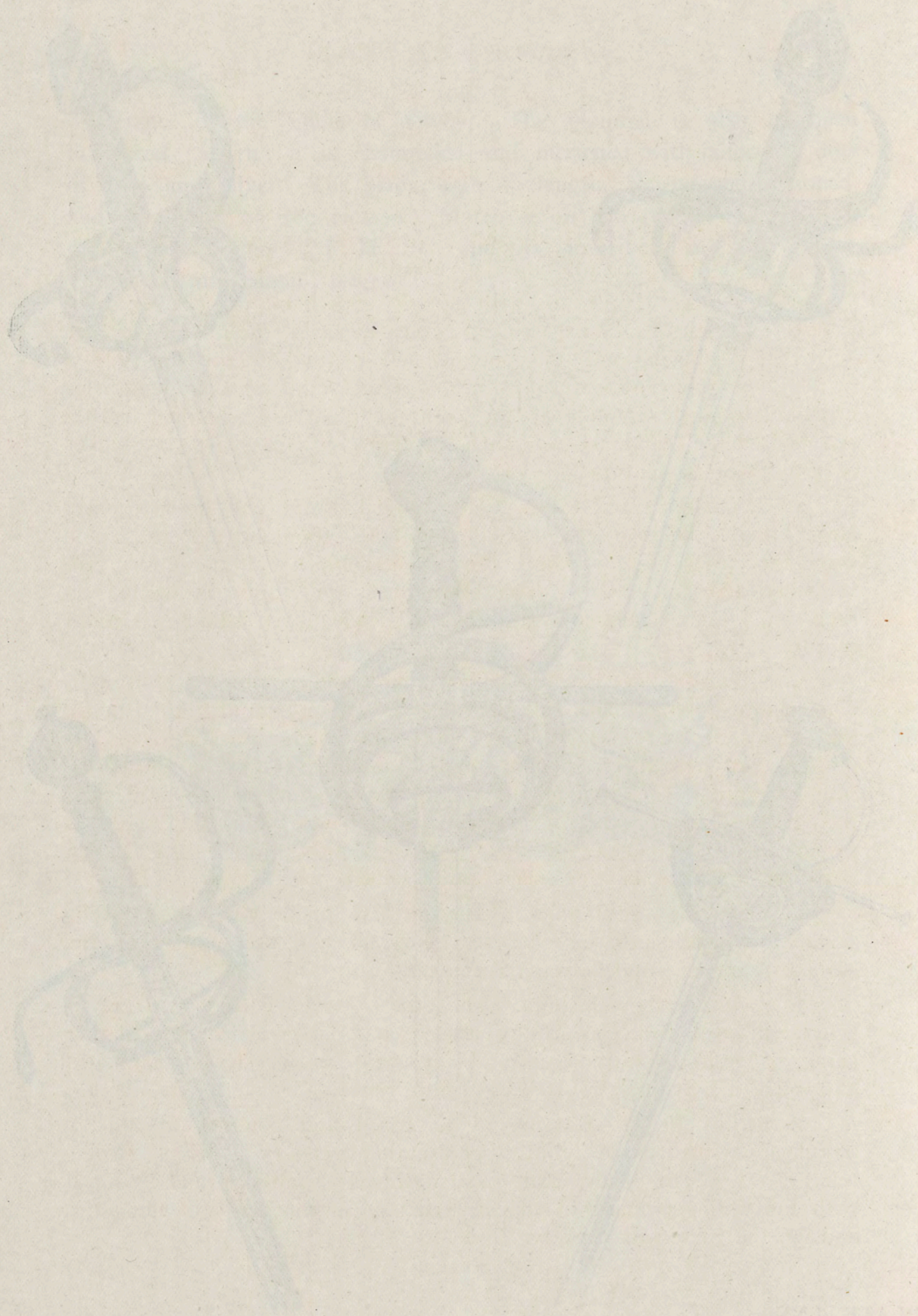


PLATE LXXI.

SPANISH, Italian, and German rapiers, &c., worn during the sixteenth and seventeenth centuries.

1. SWORD, with simple cross-guard. The ends of the quillons, which curve towards the point of the blade, and the pommel are chased in the form of a conventional lion's head. The blade, 29in. in length, is wavy, and much broader at the point than at the shoulder; it is stamped with the mark of Juan de Toro, a Spanish sword-maker of the sixteenth century.

2. SWEPT-HILTED SWORD. The ringed guard has in the centre large knops, and the ends of the quillons terminate in the same way, the front one forming the counter-guard; these knops are fashioned like mulberries. The blade, 32in. in length, is faceted on each side, and stamped with the Solingen mark. Late sixteenth century.

3. SHELL-HILTED SWORD. The guard and pommel are fire-gilt. The plaques, which are sprung into the rings forming the guard, are embossed and pierced with grotesque heads, scrolls, &c. The quillons are curved at opposite angles, and the front one forms the counter-guard. The pommel is in the form of a classic head, and the grip is bound with silver wire. The blade, 32in. in length, is rather broad, and gilt on the ricasso. This sword is of Italian workmanship, and of the seventeenth century.

4. VENETIAN SCHIAVONA. The hilt is inlaid with silver. The pommel, which is chased with female busts, and the mounts on the scabbard are of solid silver. Seventeenth century.

5. SWEPT-HILTED RAPIER. The guard, pommel, and grip are of interlaced open-work, beautifully chased and silver-plated, the plating being in perfect condition. The blade, 32in. in length, is channelled and pierced. Spanish, of the sixteenth century.

6. SWEPT-HILTED RAPIER. The guard and pommel are thickly incrusted with chased gold, representing cupids' heads, scrolls, foliage, &c. The blade, 42in. in length, is channelled and stamped with the Solingen mark in copper. Italian workmanship, of the latter end of the sixteenth century.

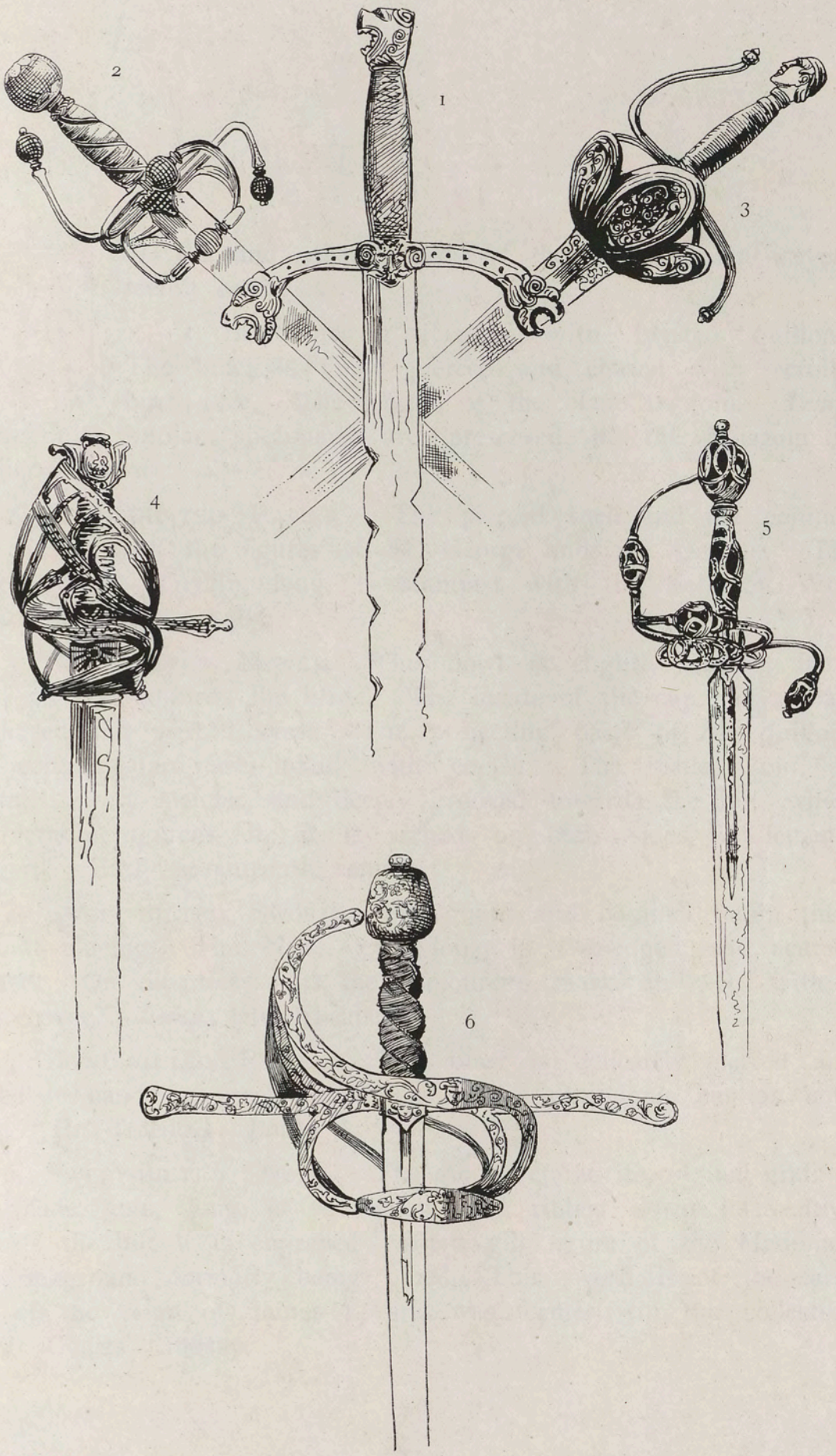


PLATE LXXI.

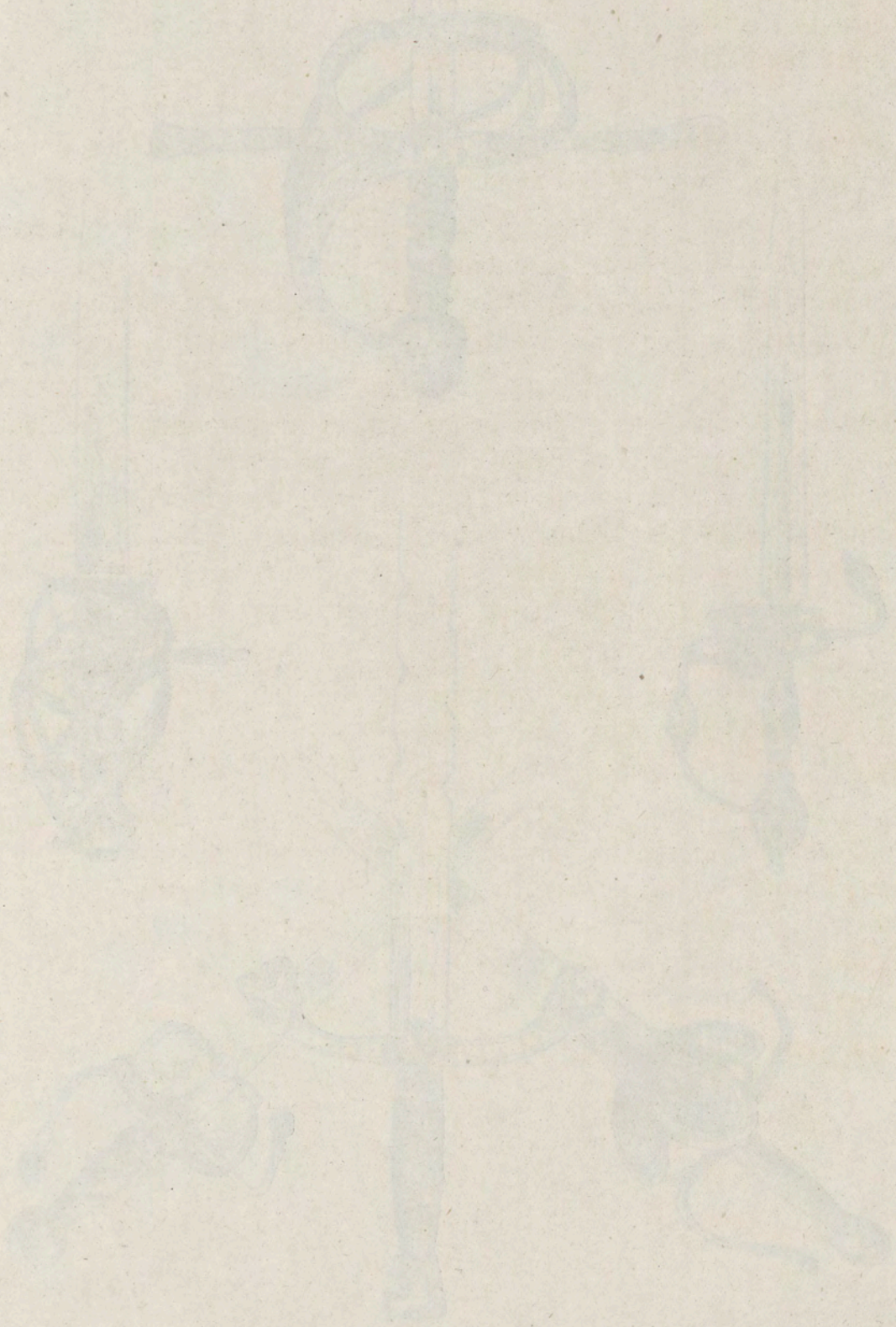


PLATE LXXII.

RAPIERS and other swords of the sixteenth and seventeenth centuries.

1. Bowl-hilted Rapier, with twisted quillons. The bowl is finely pierced and chased with scrolls, birds, &c. The length of the blade is 40in. *Temp.* Elizabeth. Similar specimens are preserved in the Museum of Artillery, Paris.

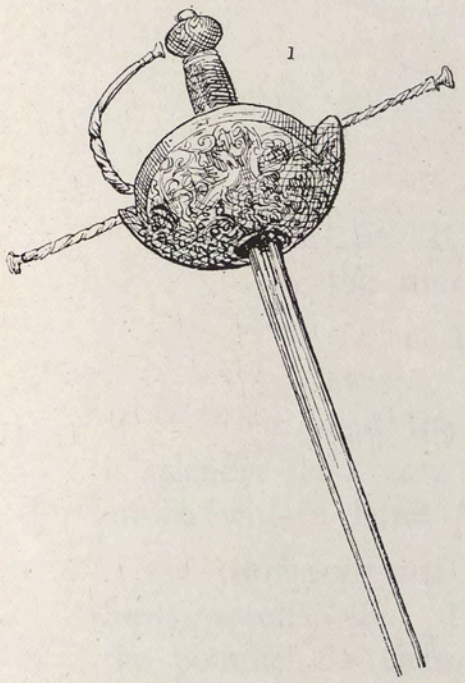
2. Shell-hilted Rapier. The pierced shell and the pommel are chased with the figures of St. George and the Dragon. The blade, which is 32in. long, is stamped with the Solingen Wolf mark. Date *circa* 1585.

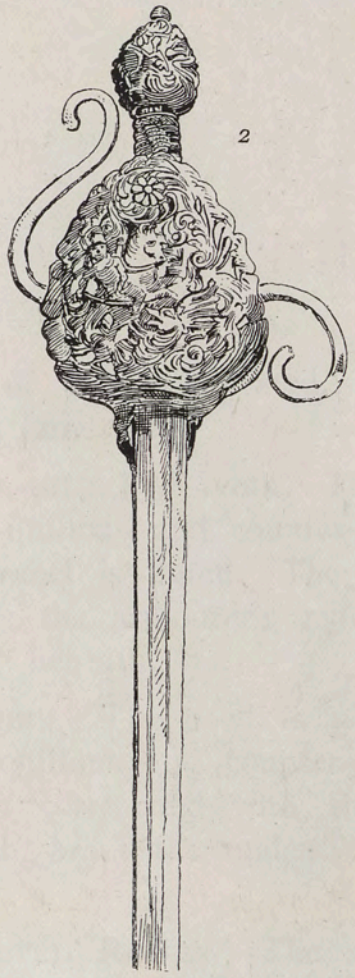
3. Bowl-hilted Rapier. The bowl is slightly etched, in a floral pattern, towards the blade. The inside of the cup has a plate of chased and pierced work. The projecting parts of the quillons and counter-guard are inlaid with copper. The blade, 40in. in length, is very slender, and deeply grooved towards the hilt, which considerably lightens it; it is signed on both sides, "Clements Dinger." Early seventeenth century.

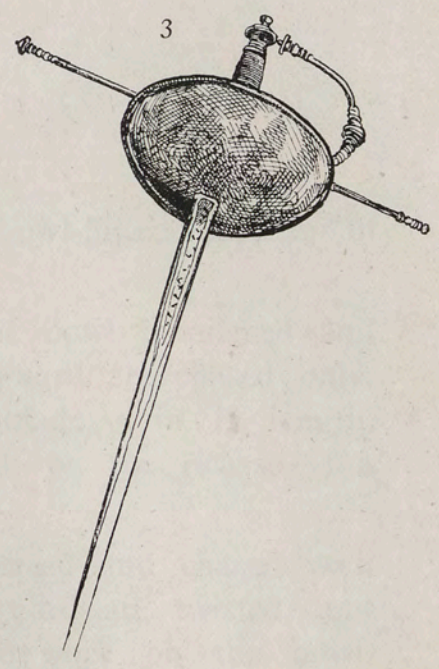
4. Swept-hilted Sword. The guard and pommel retain their original blueing. The blade, 33in. long, is two-edged, and acutely pointed. On the ricasso is the armourer's mark, an "S," with a crown over. *Temp.* late Elizabeth.

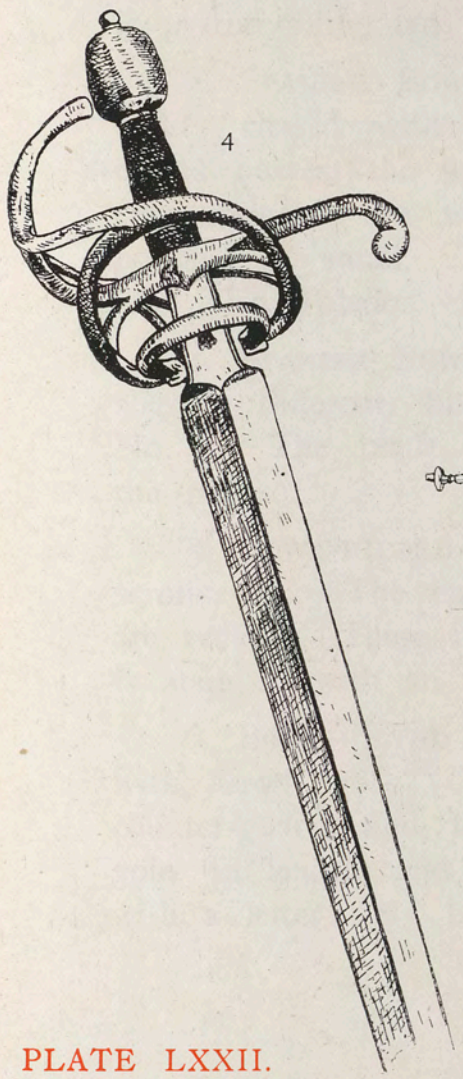
5. Bowl-hilted Rapier. The bowl is delicately pierced and chased in bands of scroll-work. The blade, 38in. long, has on both faces, "En Toledo." James I.

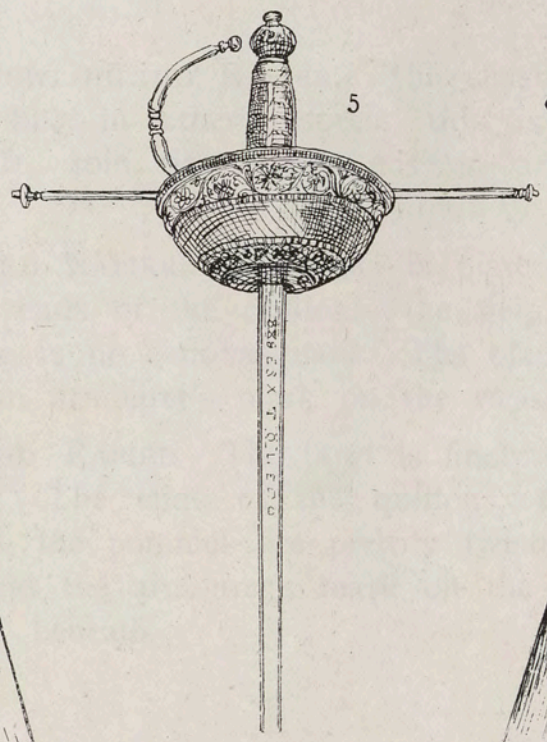
6. Swept-hilted Sword. The guard retains its original gilding. The blade, 30in. long, is two-edged, and ribbed down its centre; towards the hilt it is engraved with a gilt figure of the Madonna, the background formerly being blued. This sword is of the early part of the reign of James I., and was formerly in the collection of Sir Coutts Lindsay.


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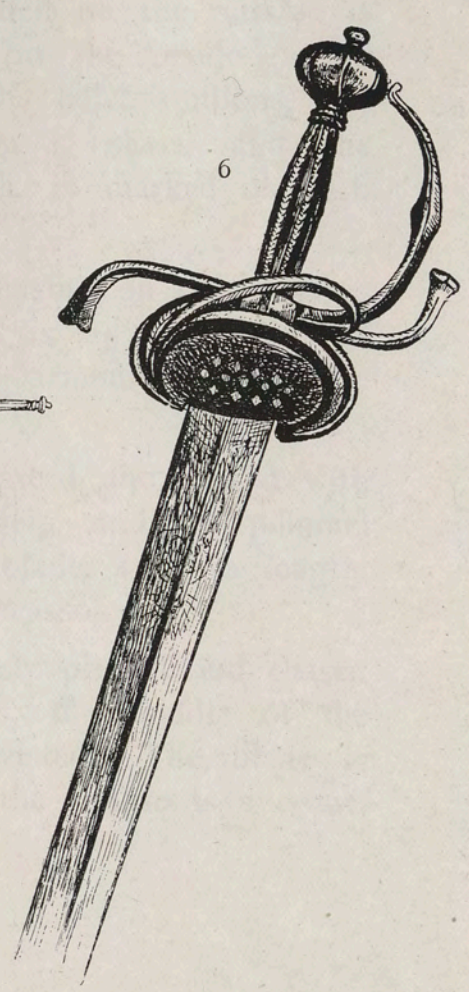

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PLATE LXXII.



PLATE LXXIII.

SELECTION of highly-decorated, bowl-hilted rapiers, of the time of James I.

1. Bowl-hilted Rapier. The bowl is pierced and chased, the quillons and counter-guard are chased only, and the pommel is fluted. The blade, 37in. in length, is slender and very stiff; the armourer's mark on the ricasso is a crown with a letter "S" beneath.

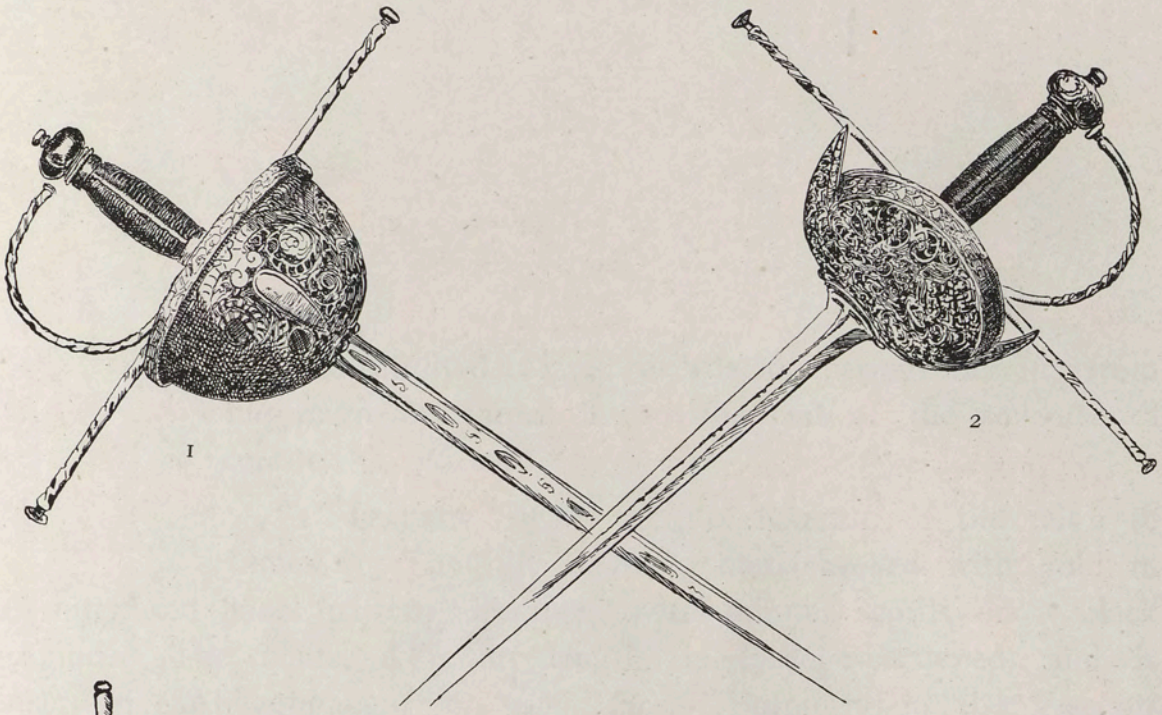
2. Bowl-hilted Rapier. The bowl is pierced and chased with birds, scrolls, &c. The quillons and counter-guard are twisted, and the pommel is chased to correspond with the work on the bowl. The blade, 40in. in length, bears the maker's name, which, however, is partly obliterated.

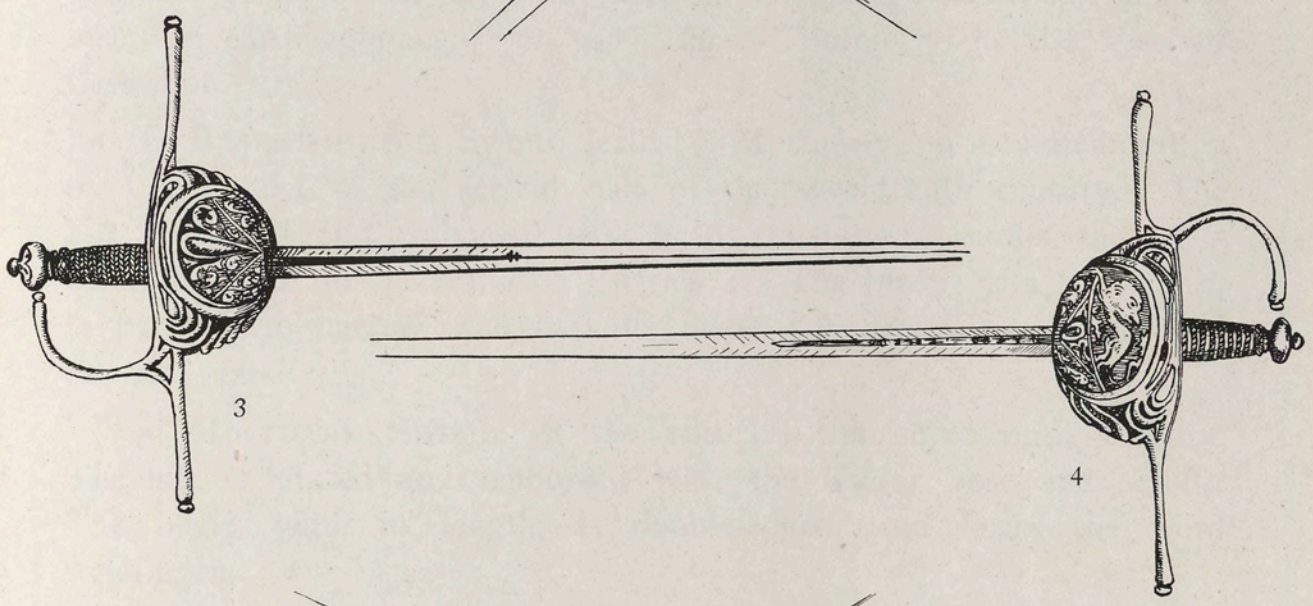
3. Spanish Bowl-hilted Rapier. The shell on the outside is boldly chased with scrolls, &c., while that on the inside (which comes nearest the wearer's side) is plain. The bowl, quillons, and counter-guard are welded together. The grip is short, and the pommel is small. The blade, 39in. in length, is marked on each face "En Toledo."

4. Spanish Bowl-hilted Rapier. The chasing on the bowl is slightly different, but in other respects this is a counterpart of No. 3. The blade, 40in. in length, has an armourer's mark on the ricasso.

5. Bowl-hilted Rapier. The bowl is pierced and chased with scrolls, &c. The ends of the quillons, the grip, and the pommel are twisted. There is no counter-guard. The blade, 41in. in length, is stamped with an armourer's mark on the ricasso.

6. Bowl-hilted Rapier. The bowl is finely pierced and chased with scroll work. The ends of the quillons, the middle of the counter-guard, and the pommel are prettily twisted. The blade is 39in. in length, and the armourer's mark on the ricasso is a crown with a letter "S" beneath.





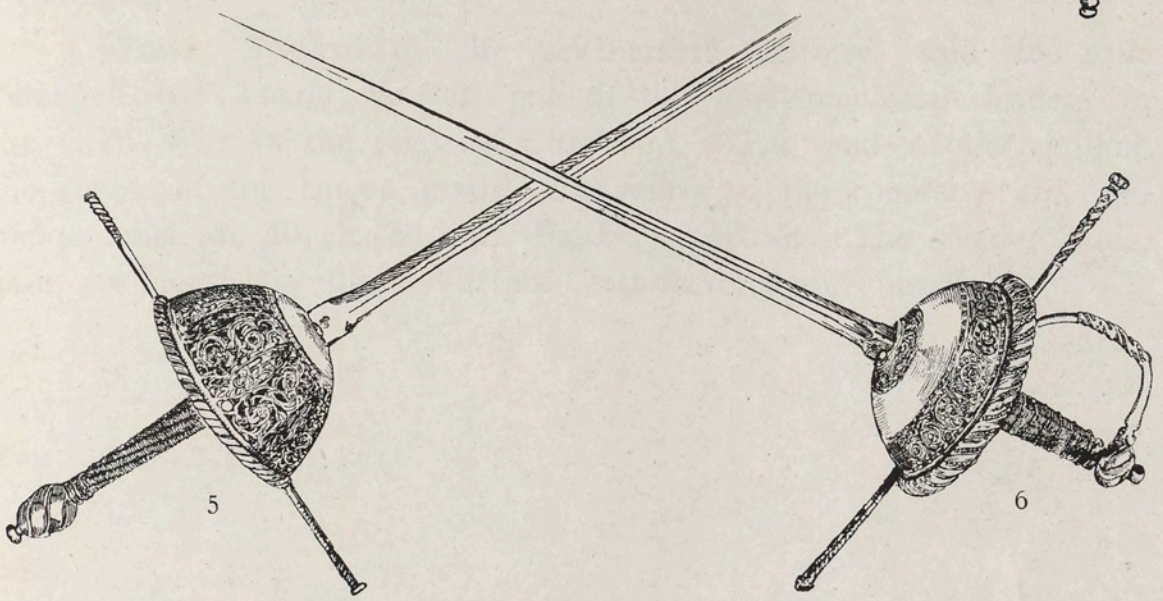


PLATE LXXIII.

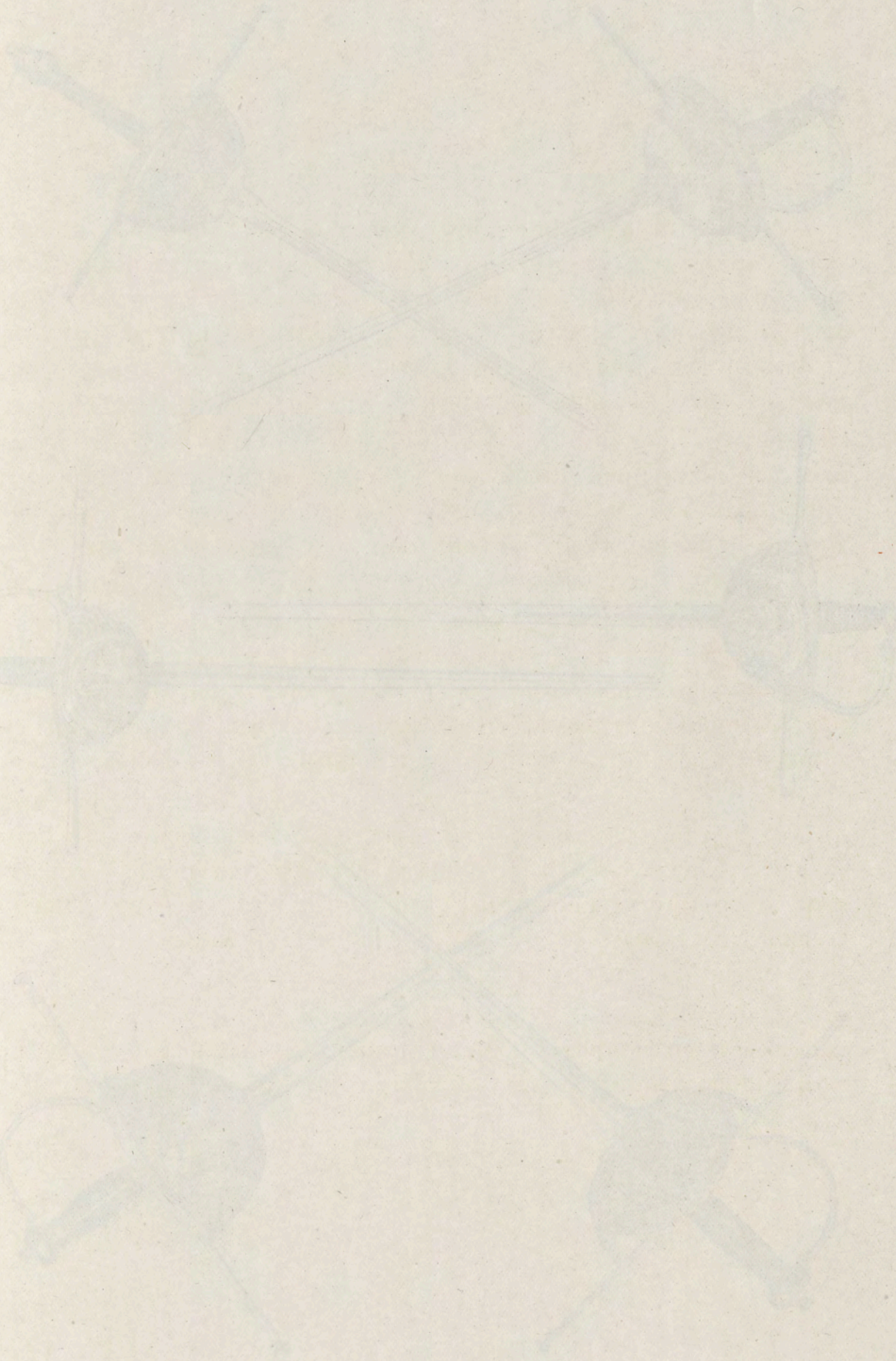


PLATE LXXIV.

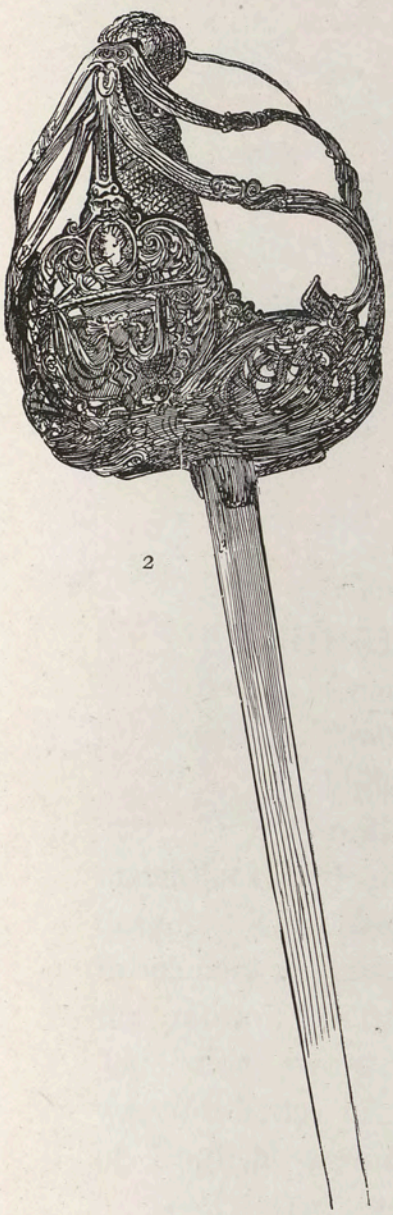
FOUR beautifully-decorated swords, of periods ranging from the reign of James I. to the end of the seventeenth century.

1. Italian Swept-hilted Rapier, of the reign of James I. The hilt is finely damaskeened with gold in an interlaced panel pattern, decorated with minute scrolls on a black ground. The blade, 43in. in length, is lozenge-sectioned, and is inscribed "Ahhaghgahga" on each face. Formerly in the Visconti Collection.

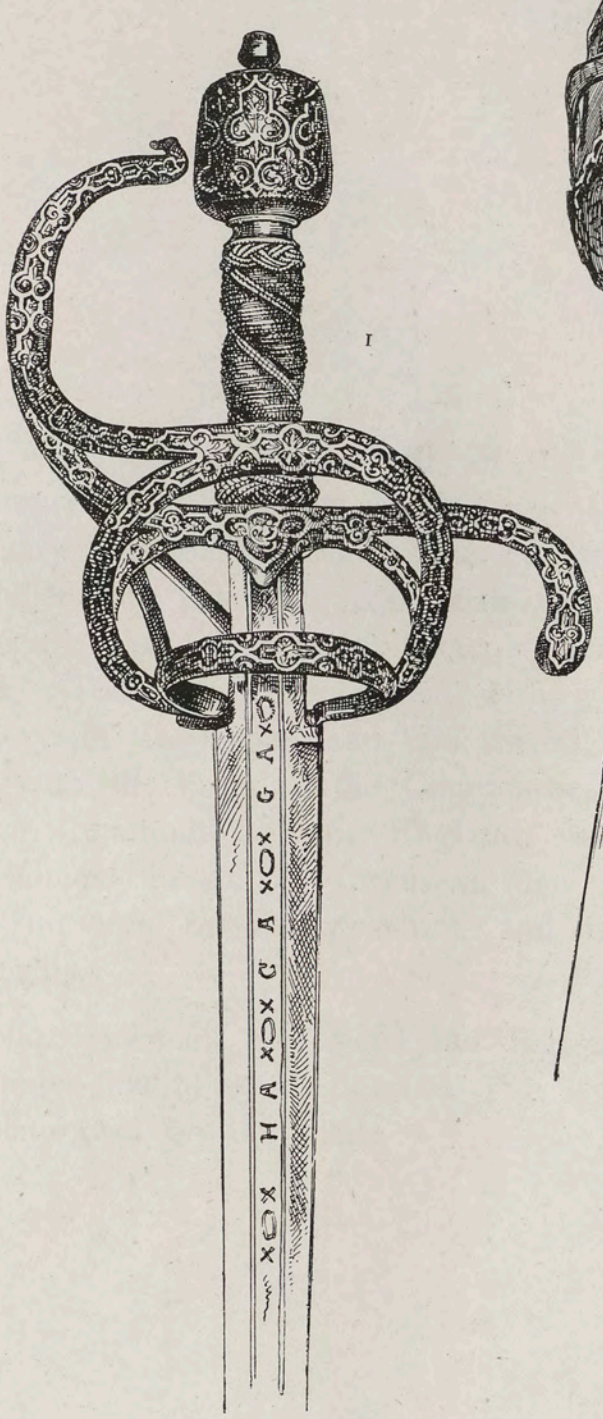
2. Basket-hilted Sword (called "Mortuary," in commemoration of Charles I.), of the second half of the seventeenth century. The hilt is chased and embossed with heads, busts, and scrolls, the busts being intended for portraits of Charles I. The blade, 37in. in length, is back-edged, narrow, and has the name "Andrea Ferara" stamped on each face.

3. Mortuary Sword, of the end of the seventeenth century. The hilt is chased and embossed with the Tudor rose and scrolls. The blade, 38in. in length, is double-edged, and bears the word "Solingen."

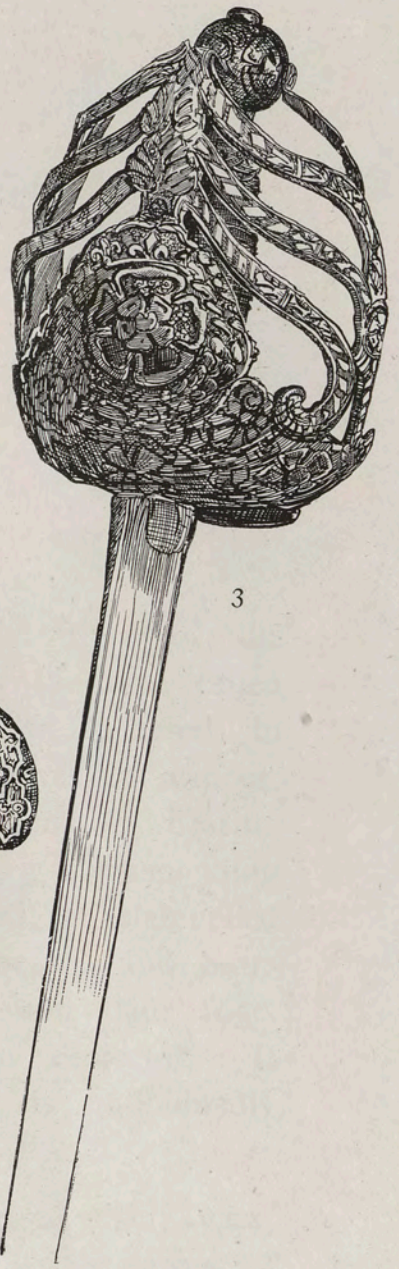
4. Town Sword, of the seventeenth century, said to have belonged to General Fairfax, one of the Parliamentarian leaders in the Civil War in the reign of Charles I. The end of the quillon, the centre of the ringed guard, the centre of the counter-guard, and the pommel are all chased with Fairfax's portrait. The slender blade, 34in. in length, is slightly etched with scrolls and inscribed.



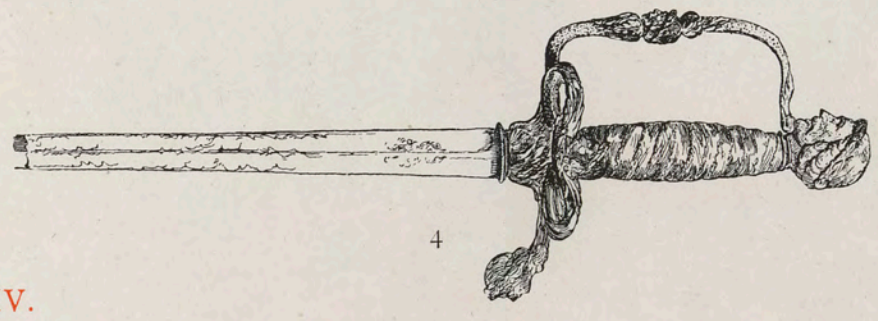
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PLATE LXXIV.

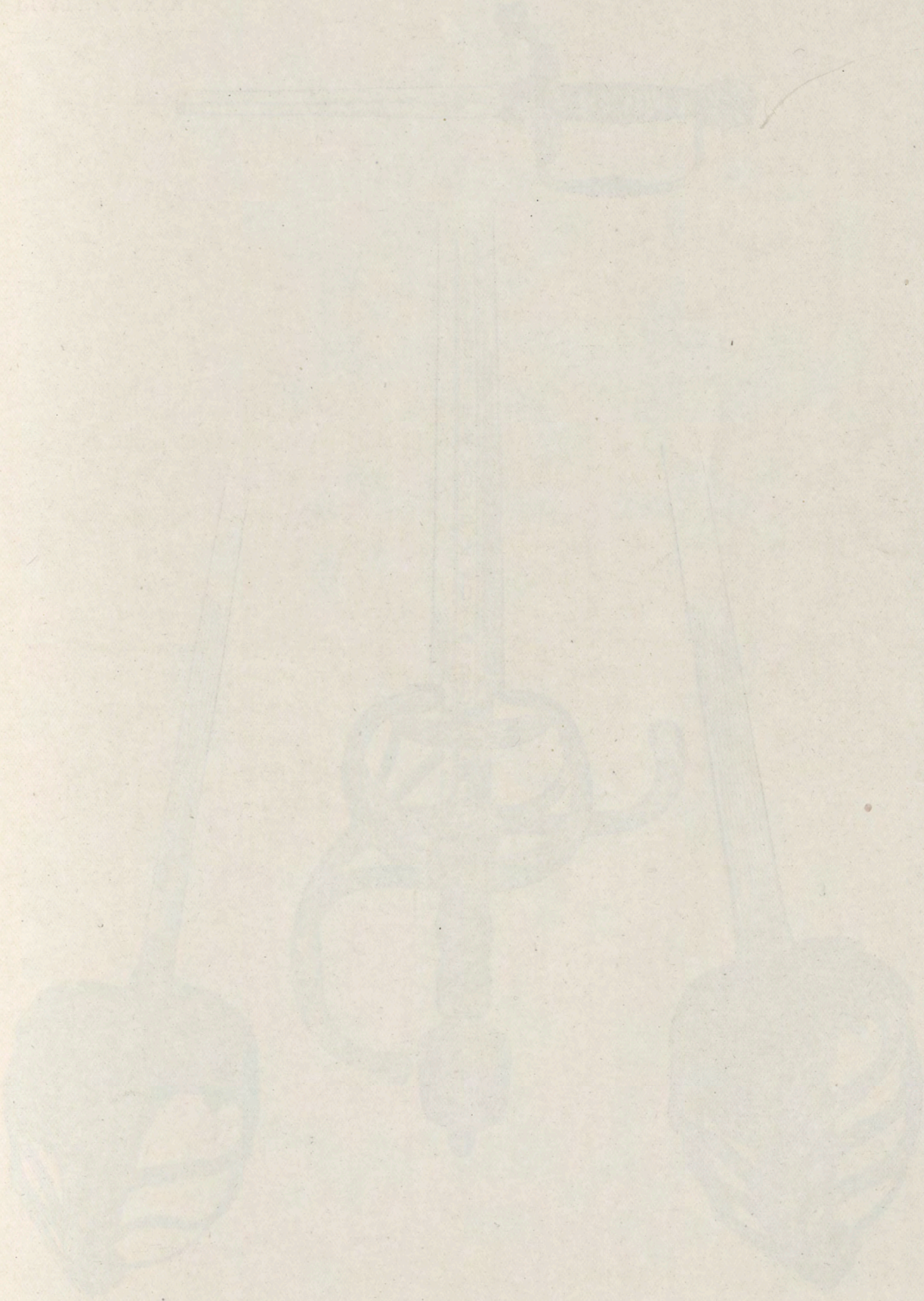
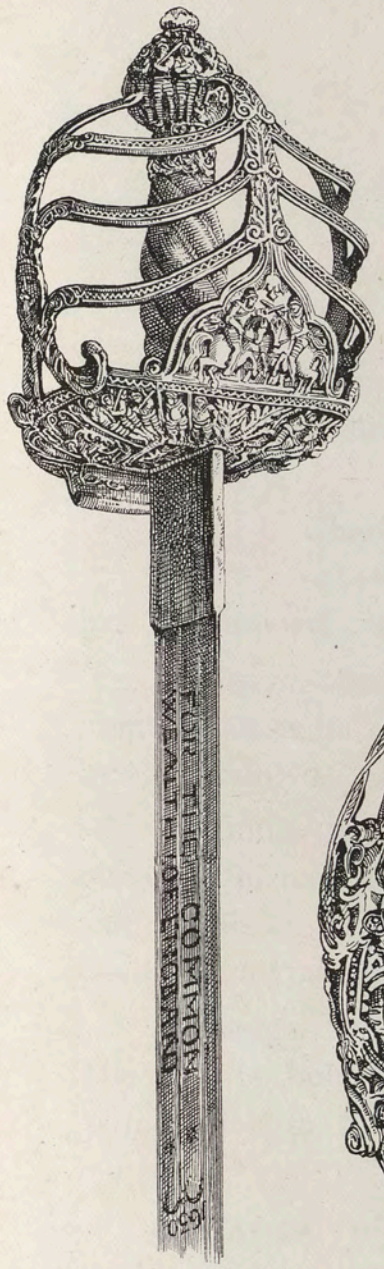


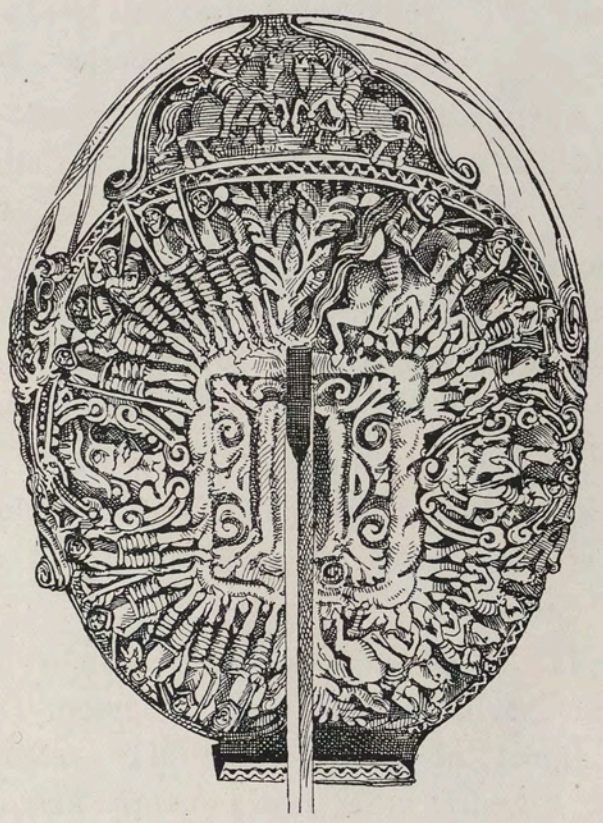
PLATE LXXV.

THREE views of a broadsword of the time of the Commonwealth. The hilt, which is of the type called "mortuary," is magnificently pierced and chased in high relief with panels of equestrian figures in armour, and figures on foot in pikemen's armour, bearing match-lock and pike. The pommel is chased with a corresponding design. The blade, 32½in. in length and 2in. broad, is channelled in panels, engraved with the arms of the Commonwealth, and bears the motto "For the Commonwealth of England," and date 1650. This fine sword belonged to Oliver Cromwell, the Protector. It was formerly in a museum in Warwickshire, and is undoubtedly of English workmanship.

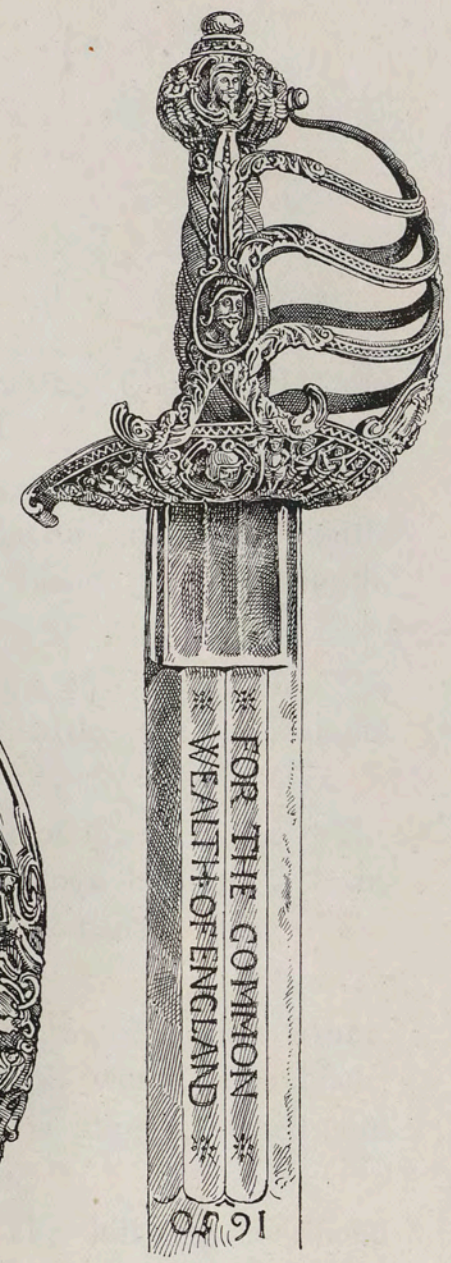
Fig. 1 is an oblique view of the sword and Fig. 2 a side view. Fig. 3 shows the under-side of the hilt, and Fig. 4 the arms of the Commonwealth engraved on the blade.



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PLATE LXXV.

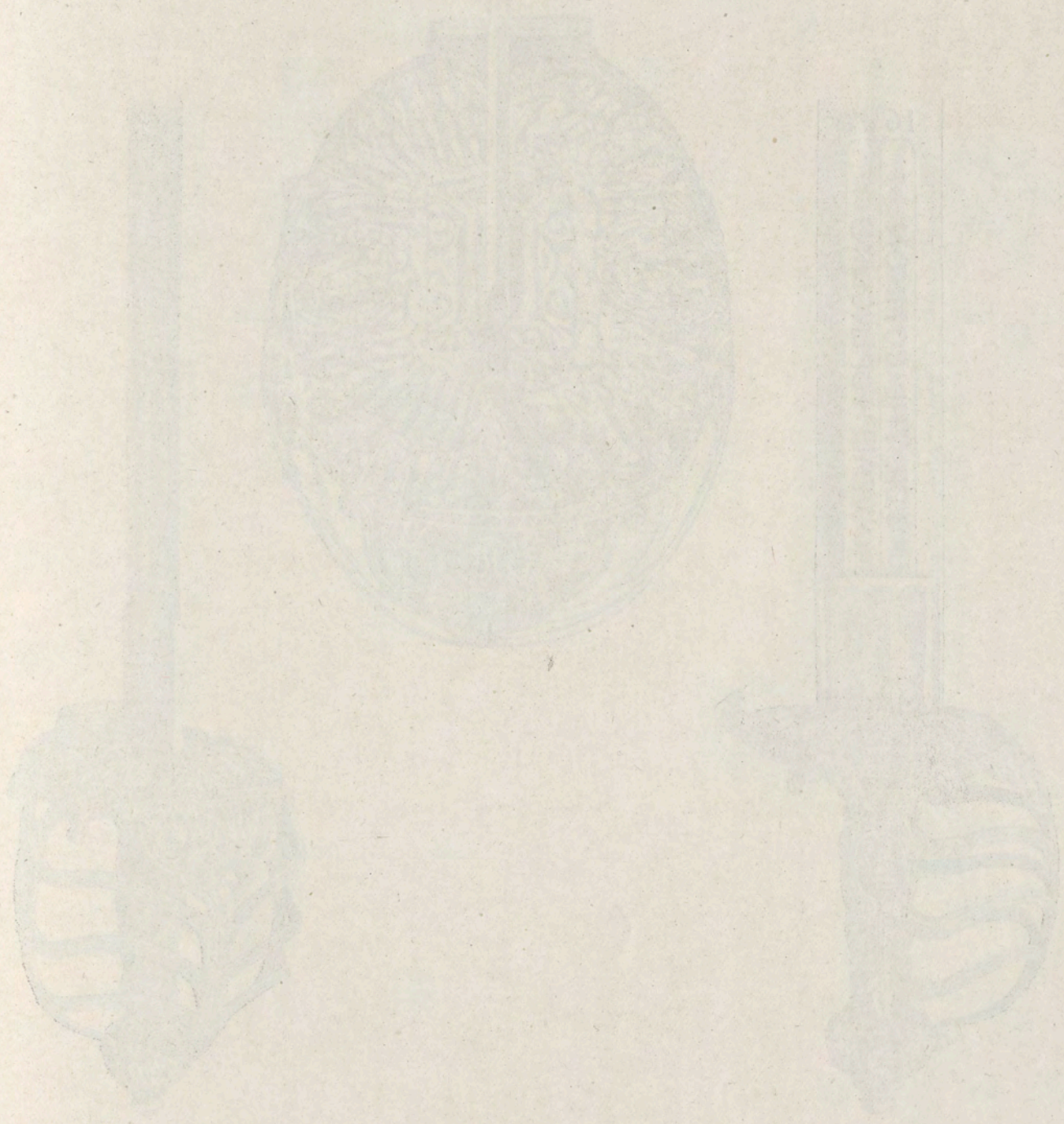


PLATE LXXVI.

SIX rapiers of the periods of Elizabeth, Charles II., and Anne, and an Elizabethan sword.

1. SHELL-GUARD OF A RAPIER, of the reign of Charles II. It is chased with an equestrian battle subject in very bold relief. The blade, 34in. in length, has a diamond section.

2. SHELL-GUARD OF A RAPIER, of the reign of Charles II. The ornamentation is in relief, and represents a battle, the combatants being mounted.

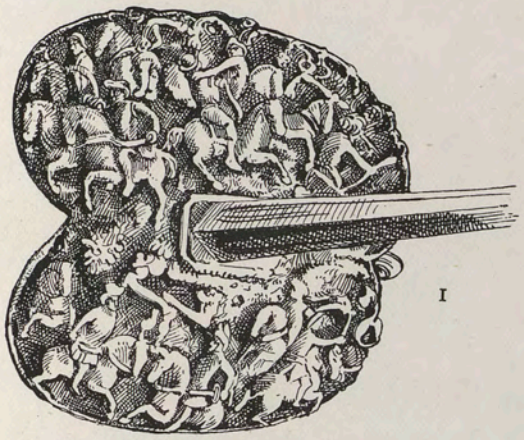
3. SHELL-GUARD OF A RAPIER, of the reign of Queen Anne. The guard is pierced and chased with a design of dogs hunting a boar, and scrolls. In the centre of each border is a female bust. The blade is engraved and gilt.

4. SHELL-GUARD OF A RAPIER, of the reign of Queen Anne. The hilt is boldly pierced and chased with scroll work. The blade, 35in. in length, has a rib down its centre, and is slightly etched and inscribed.

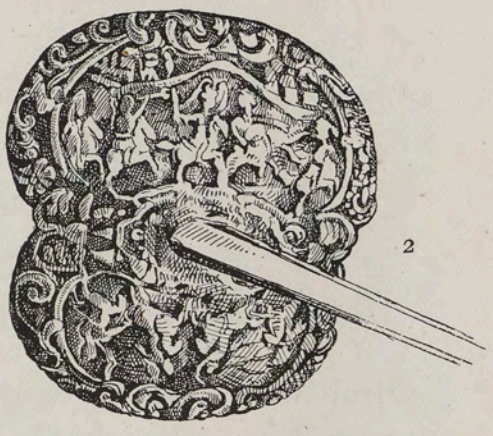
5. RAPIER, of the reign of Charles II. The hilt has a ringed guard, and is incrusted with chased silver, representing reclining figures and busts. The blade, 36in. in length, is etched with a figure of a Roman warrior, and is inscribed.

6. SPANISH RAPIER, of the reign of Elizabeth. The hilt, which is very complicated with its numerous guards and bars, is chased with scrolls and animals in the centre; the border, which is pierced as well as chased, bears a design of trophies of musical instruments and Roman arms and armour. The blade, 44in. in length, has a diamond section.

7. SWORD, of the reign of Elizabeth. The guard and pommel are pierced and ornamented with incised lines, the whole being fire-gilt. The blade is 45in. in length.



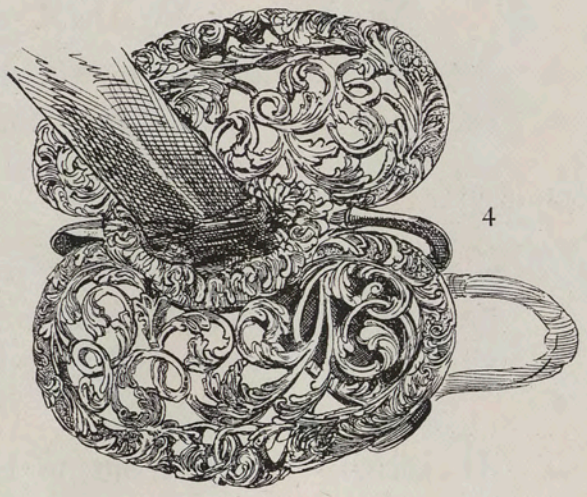
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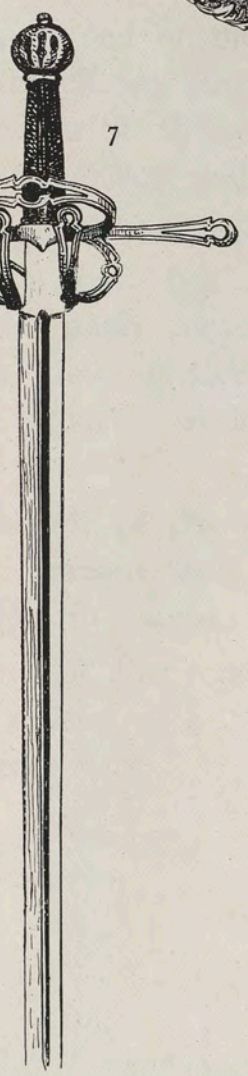
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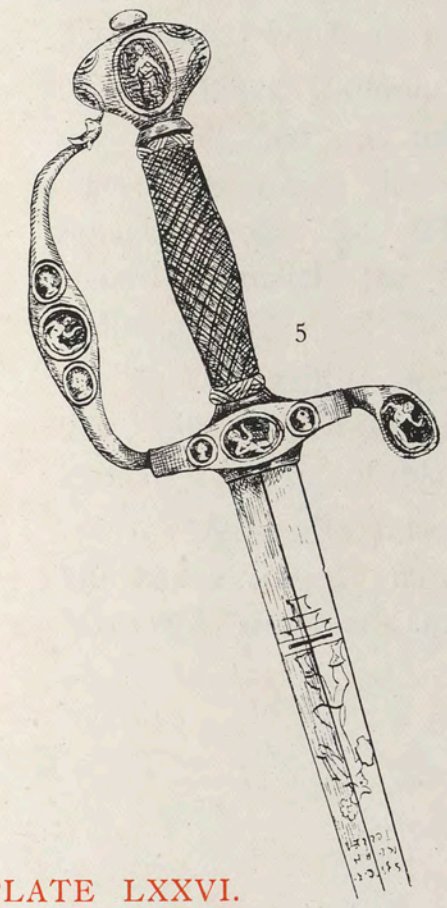
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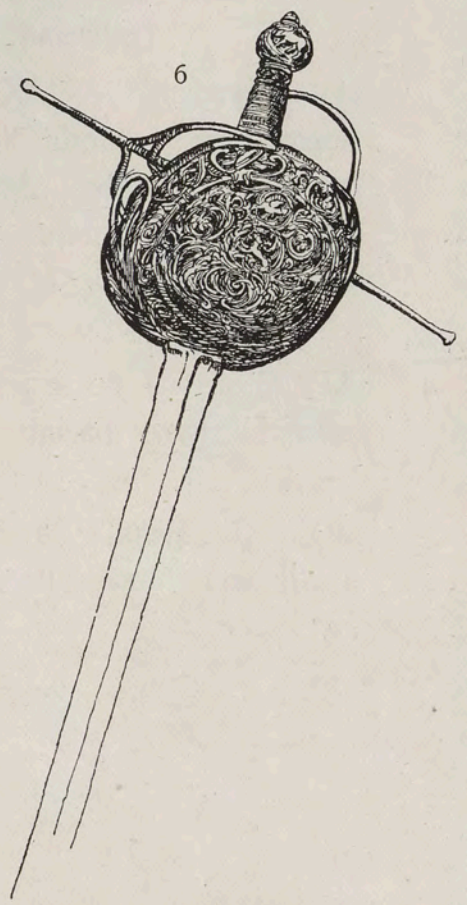
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PLATE LXXVI.

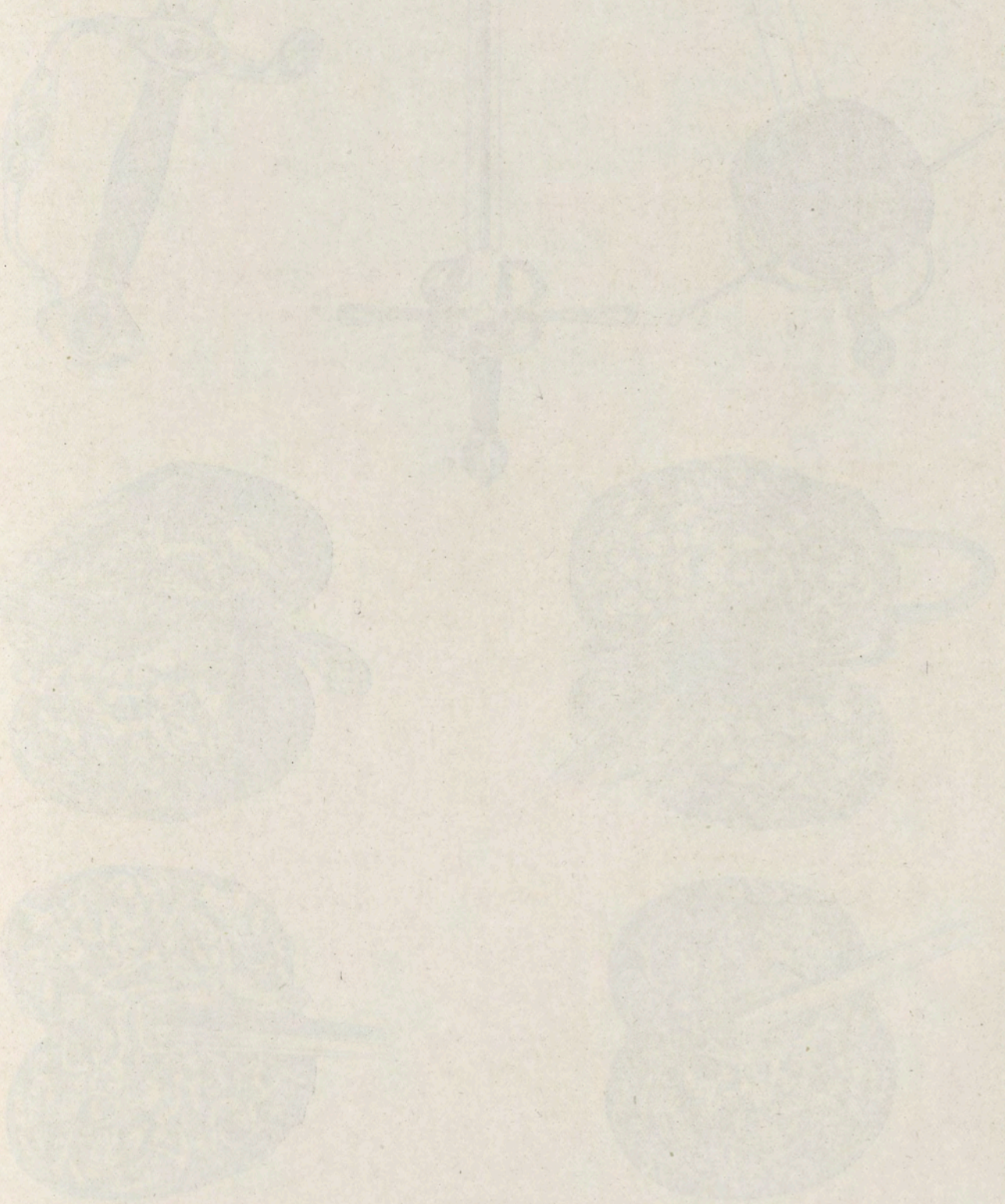


PLATE LXXVII.

SELECTION of richly-decorated dress rapiers, worn during the reigns of Charles I. and Charles II. of England and Louis XV. and Louis XVII. of France.

1. DRESS RAPIER, of the reign of Charles II. The hilt is of bright steel, finely chased and pierced with scrolls and flowers. The faceted and etched blade is of the kind called "colichemarde."

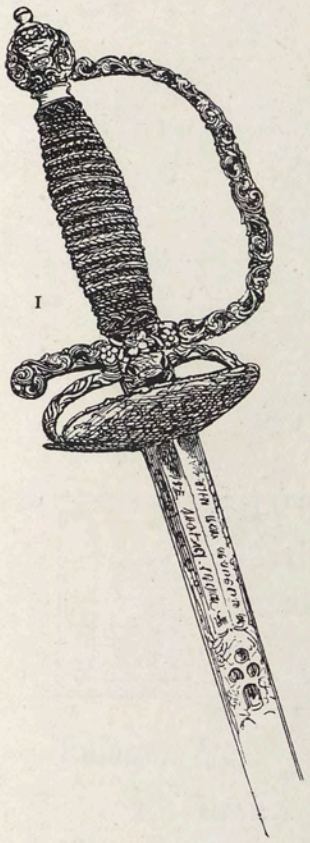
2. FRENCH DRESS RAPIER, of the reign of Louis XV. The hilt is beautifully chiselled in high relief with flowers, foliage, and scrolls, the groundwork being gilt. The blade, which is beautifully engraved, is also gilt.

3. DRESS RAPIER, of the latter end of the reign of Charles II. The hilt is of bright steel, boldly chased and pierced with flowers and foliage. The grip is bound with thick iron and brass wire. The blade, which is partly gilt, is etched and inscribed.

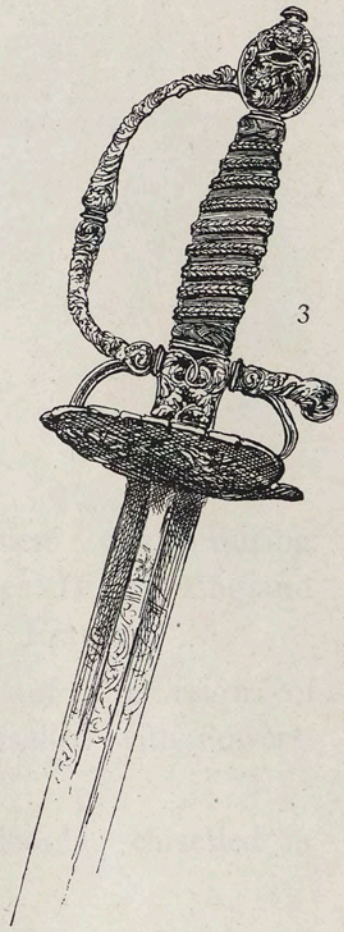
4. DRESS RAPIER, of the reign of Louis XV. This rapier is very small, and was probably made for a boy of about twelve years. The hilt, which is of steel, is finely chased and pierced with foliage, scrolls, &c. The grip is also of steel, and is pierced and chased to match the hilt. The grooved blade is signed "Johanis Solingen."

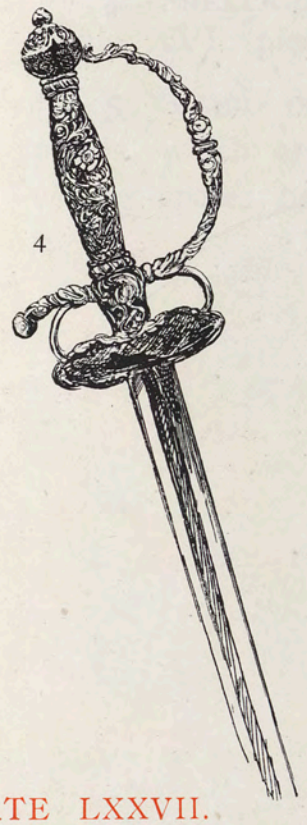
5. DRESS RAPIER, with scabbard, of the reign of Louis XVII. The hilt, which is beautifully pierced and chased with scrolls, animals, &c., is of blackened and gilt copper.

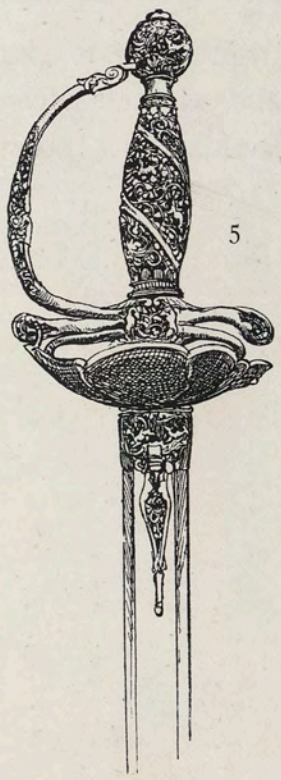
6. DRESS RAPIER, of the end of the reign of Charles I. The hilt has a ringed guard, and is chased with scrolls, &c. The blade bears the armourer's marks on each face.











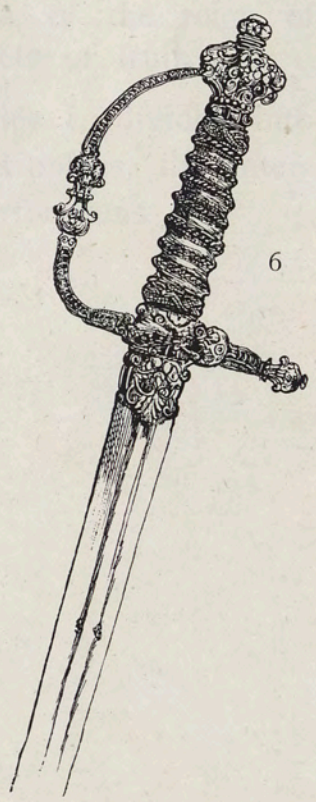


PLATE LXXVII.

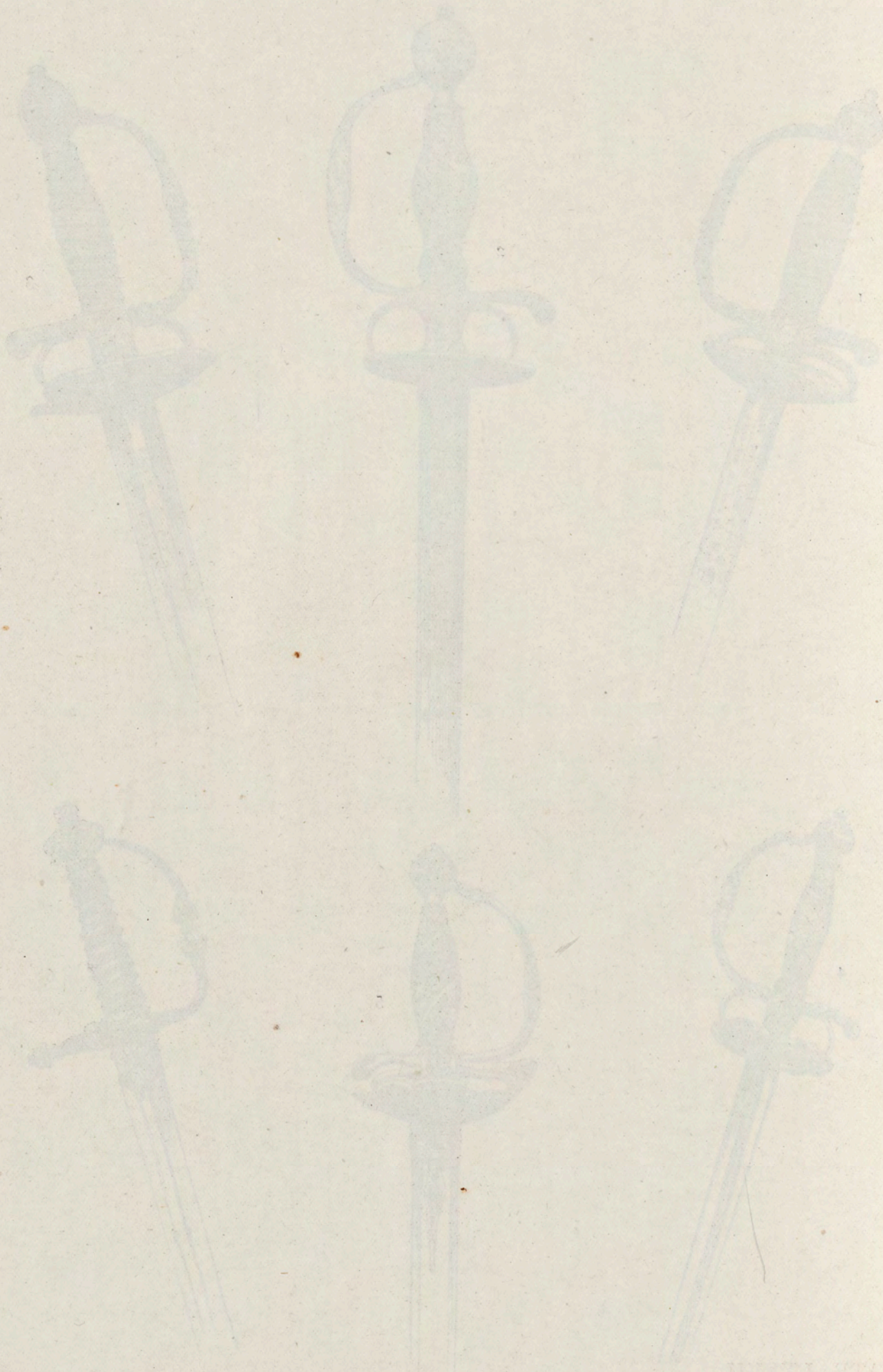


PLATE LXXVIII.

FIVE highly-decorated guards of rapiers worn during the reigns of Charles I. and Charles II. of England and Louis XV. and Louis XVI. of France.

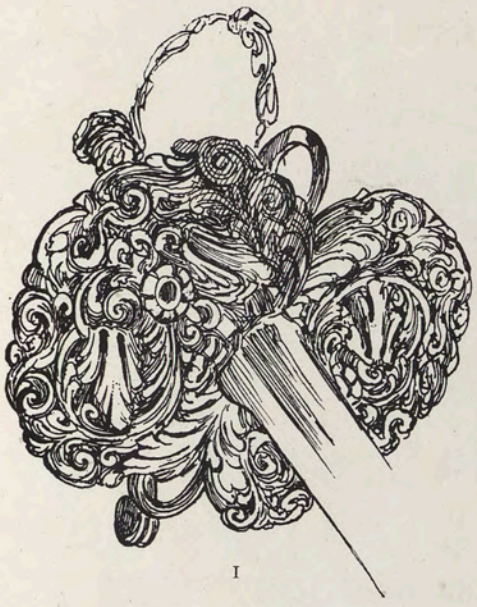
1. SHELL-GUARD OF A RAPIER, of the reign of Louis XV., beautifully pierced and chiselled with flowers, foliage, &c.

2. GUARD OF A RAPIER, of the reign of Charles II., chiselled in high relief with figures, grotesque heads, &c.

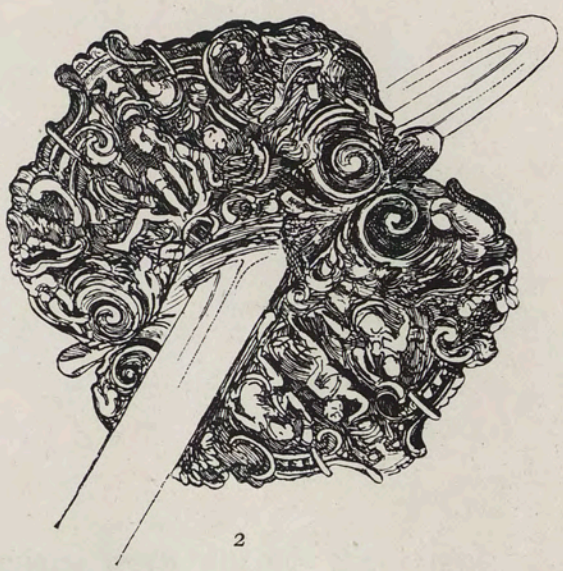
3. SHELL-GUARD OF A RAPIER, of the reign of Charles I., pierced and chased with foliage, &c.

4. SHELL-GUARD OF A BRIGHT STEEL RAPIER, of the reign of Louis XVI., pierced and chased with scrolls, baskets of fruit, &c.

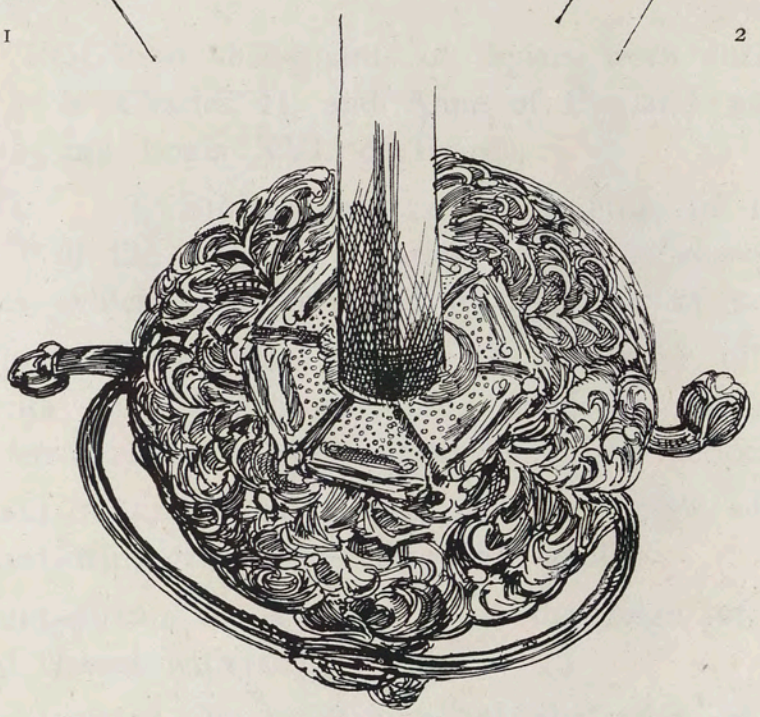
5. GUARD OF A RAPIER, of the reign of Charles I., divided into panels, which are chased with female busts and trophies, the intervening spaces being decorated with star-shaped perforations.



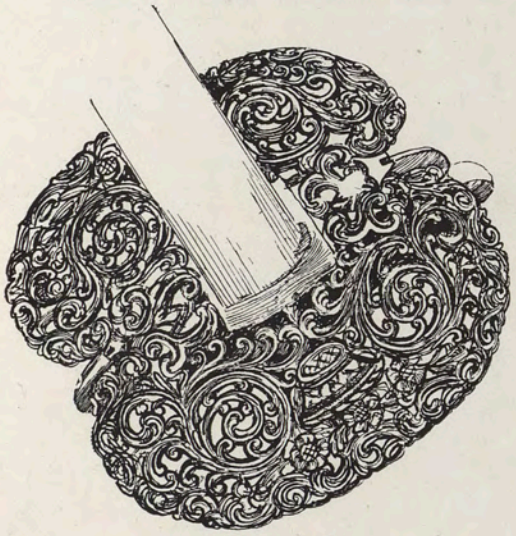
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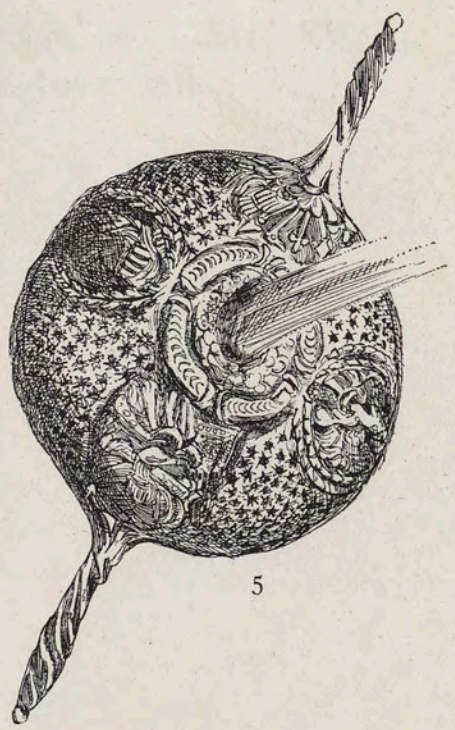
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PLATE LXXVIII.



PLATE LXXIX.

GROUP of shell-guards of rapiers worn during the reigns of Charles II. and Anne of England, and Louis XV. and Louis XVI. of France.

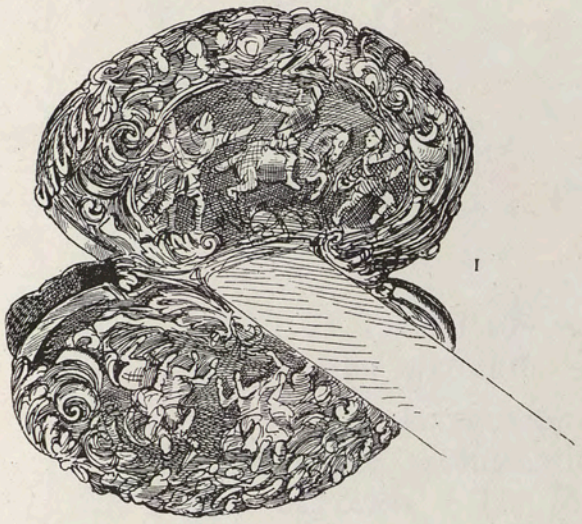
1. SHELL-GUARD OF A RAPIER, of the latter part of the reign of Charles II. It is chased with equestrian figures, which are surrounded by a border of scroll-work.

2. SHELL-GUARD OF A RAPIER, of the reign of Anne. It is incrusted with silver on a brown ground, which is chased to represent male and female figures in the costumes of the period, and scrolls.

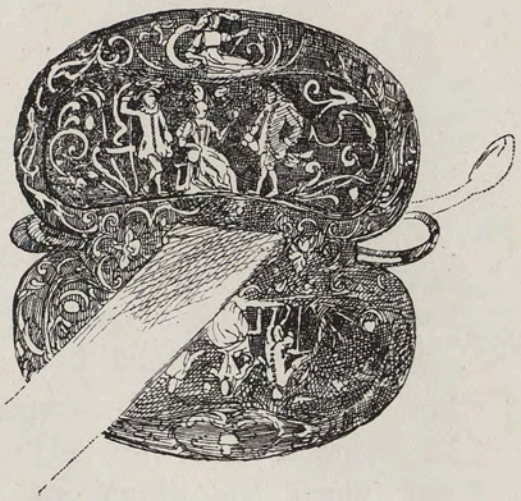
3. SHELL-GUARD OF A RAPIER, of the reign of Charles II., boldly chased with grotesque masks and scrolls.

4. SHELL-GUARD OF A RAPIER, of the reign of Louis XVI., pierced and chased with scroll-work.

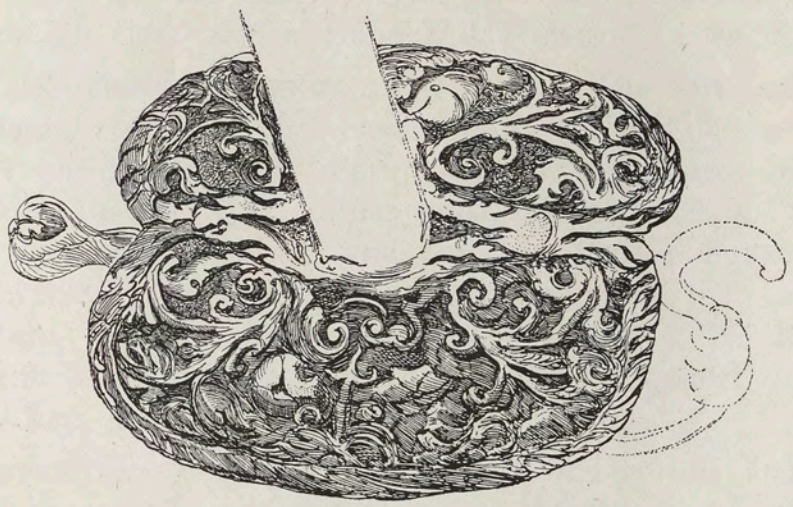
5. SHELL-GUARD OF A RAPIER, of the reign of Louis XV., chased with scrolls and circles, the groundwork being gilt.



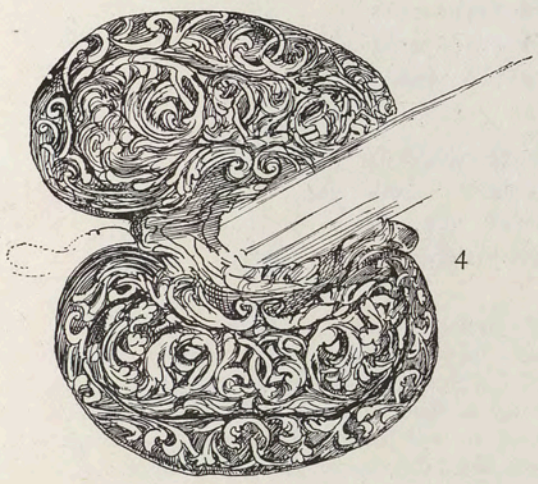
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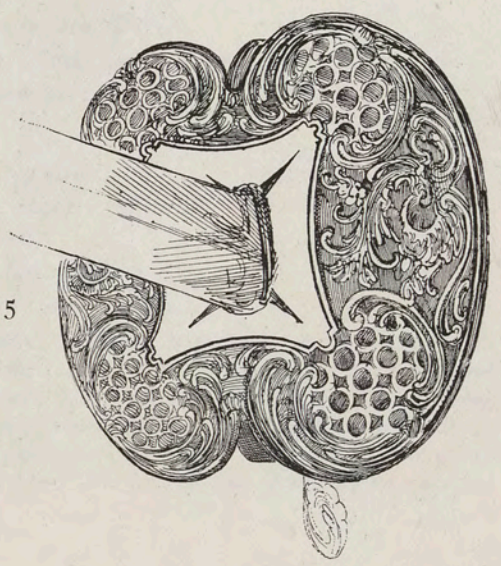
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PLATE LXXIX.

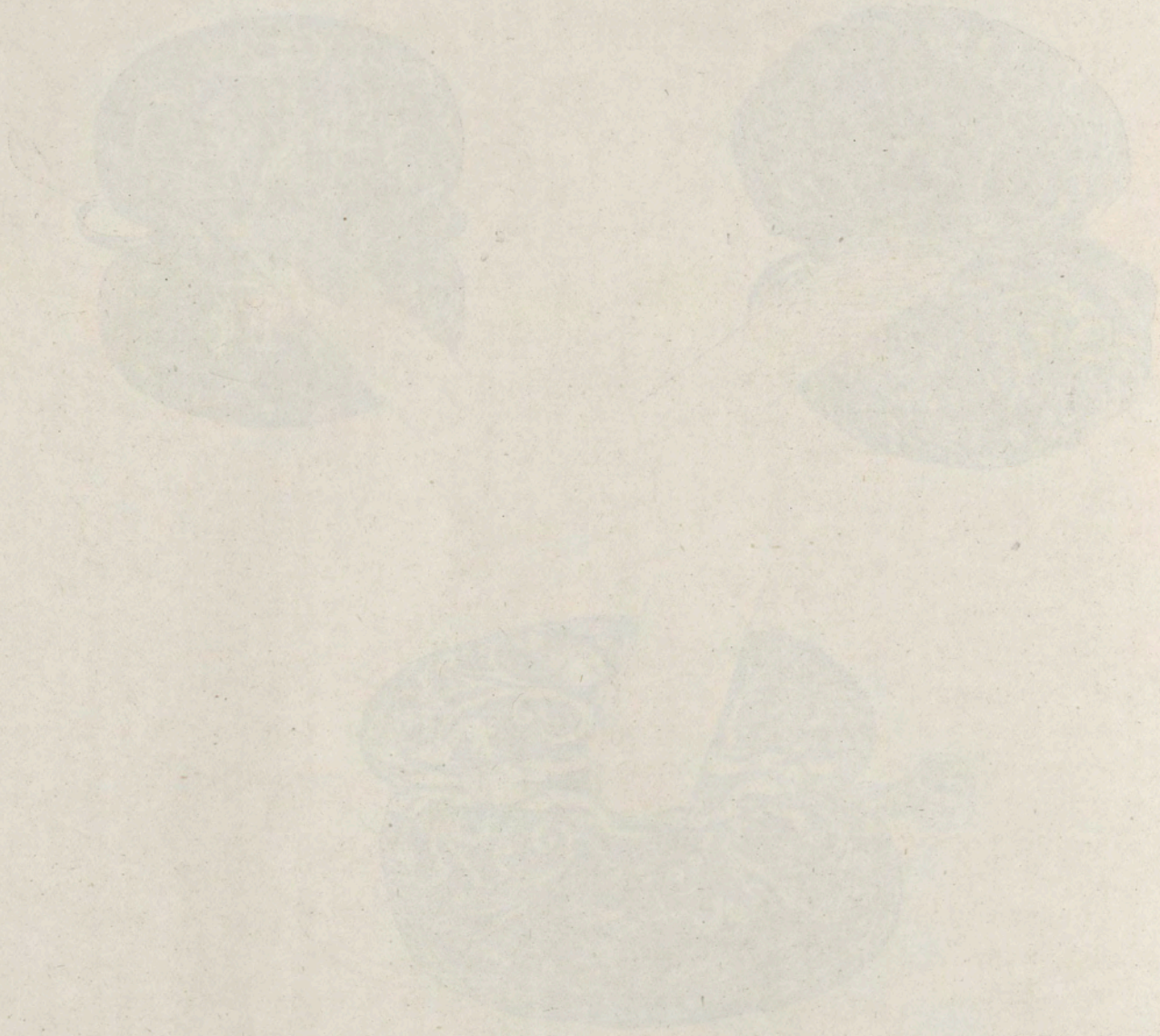


PLATE LXXX.

EXECUTIONERS' swords, of German manufacture, used in the sixteenth, seventeenth, and eighteenth centuries.

1. EXECUTIONER'S BEHEADING-SWORD, of the end of the seventeenth century. The hilt and pommel are of brass. The blade, 30in. in length, is heavy and broad. It is engraved on each face with scrolls and the figure of Justice, and is inscribed on one side "VIN · VIRE · BELLERI · LEGIT,"[1] and on the other "Wan ich das Schwerdt thu auffheben so wünsch ich dem armen Sünder das ewege Leben."[2]

2. EXECUTIONER'S BEHEADING-SWORD. The hilt and pommel are of ornamental brass. The blade, 32in. in length, is engraved on each face: on one are an inscription and the figures of St. Michael representing Justice, St. Antony carrying a crucifix, the Madonna carrying the Infant Christ, and another female figure underneath; on the reverse is a representation of Christ on the Cross and the Virgin Mary, with the following inscriptions: "I. N. R. I."[3]; "Die schmerzhafft Mutter Gottes"[4]; "Das Schwerd gehört Johann Antoni Hermann Zue, 1731."[5]

3. EXECUTIONER'S BEHEADING-SWORD. The hilt and pommel are of chased brass. The blade, 32in. in length, is engraved on both sides with the figure of Justice and scroll-work, and is also inscribed: On one face it has

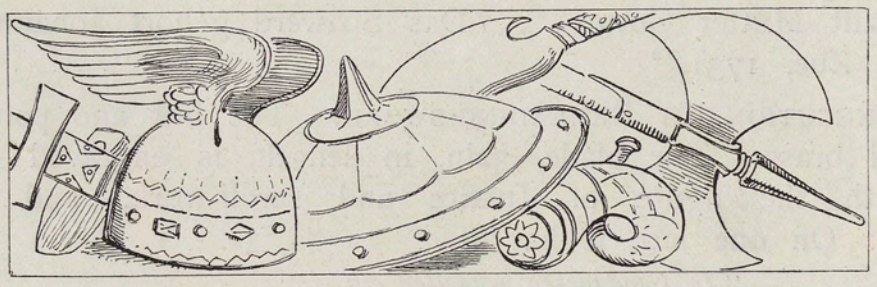
"In Gendancken schneller eill,
Durchdrinckt die Wolcken wie ein Pfeill.
Dass Schwerdt durchdrinckt Bein und Fleisch,
Dadurch Du Dich zu hüetten weisst."[6]

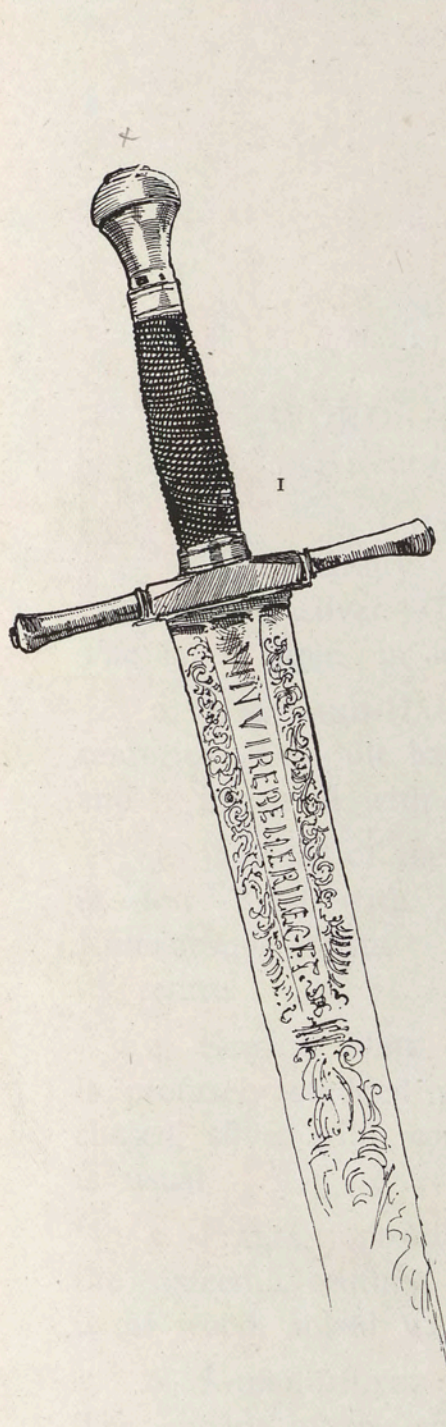
and on the other,

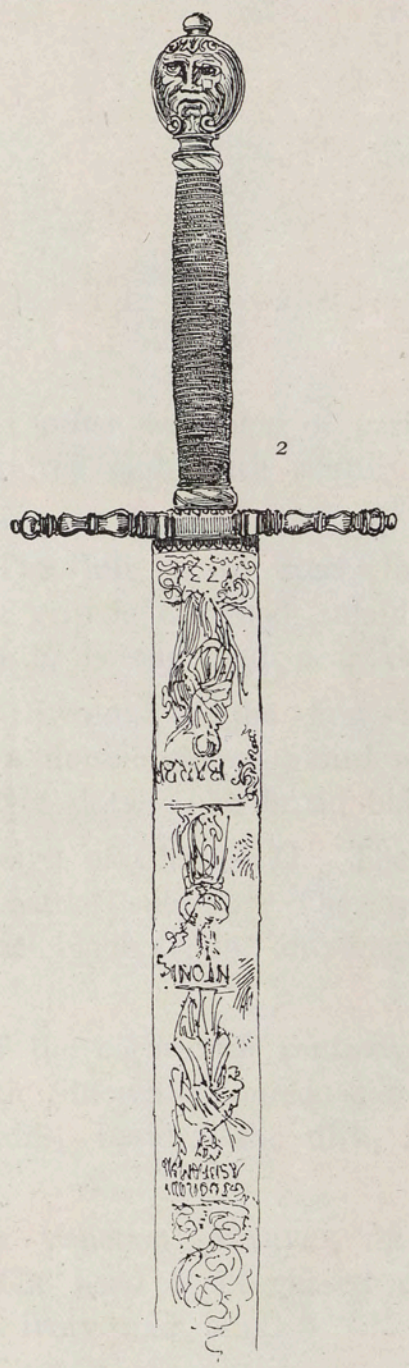
"Benedict Hendahler bin ich genandt,
Das Schwerdt fuehr ich in meiner Handt,
Zu der Justitz ich es brauch,
Damit Kan sich jetter heuden auch.
Anno 1712."[7]

(1) *This inscription, boldly engraved, looks like "dog Latin." Perhaps it is intended for "Vindico vi rebelles legitima" ("I take vengeance on rebels by the might of the law").* (2) *Whenever I raise the sword, I wish the poor sinner everlasting life.* (3) *Jesus of Nazareth, King of the Jews.* (4) *The suffering Virgin.* (5) *This sword belongs to Johann Antoni Hermann Zue,* 1731. (6) *Thoughts as quick as lightning penetrate the clouds like an arrow. The sword penetrates bone and flesh: so beware of it.* (7) *Benedict Hendahler I am called, the sword I wield in my hand, for Justice' sake I use it, so every one beware of it. Anno* 1712.

4. Executioner's Beheading-sword, of the latter end of the sixteenth century, probably used by the secret tribunal during the Inquisition. The hilt is ringed on both sides, and the quillons curve towards the blade; it is very similar to the hilts of the Swiss two-handed swords of the sixteenth century, but much smaller. The grip is of carved ivory. The blade, 26in. in length, is very heavy, broad, and wavy; it has the Solingen mark stamped on each face.




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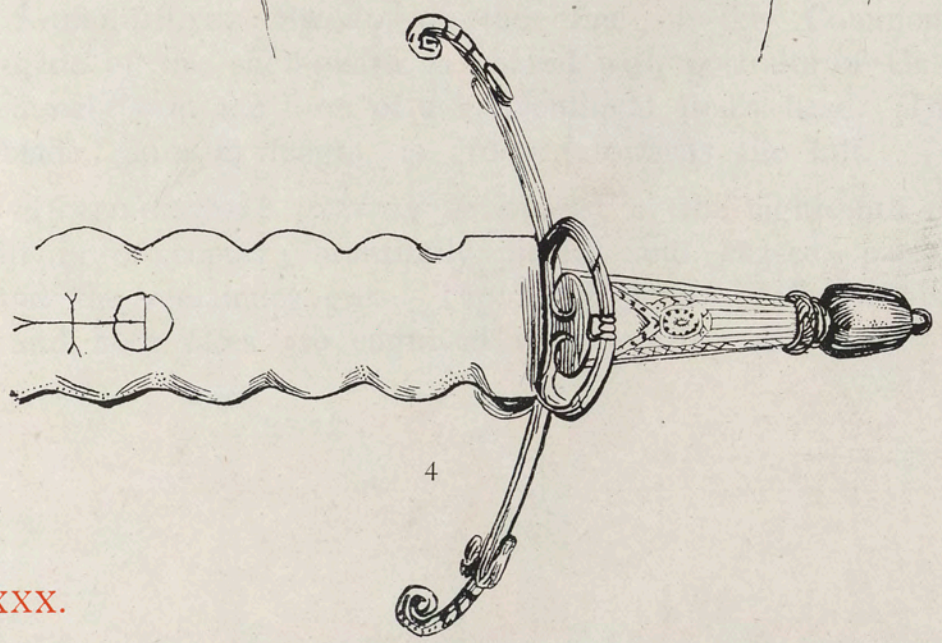

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PLATE LXXX.

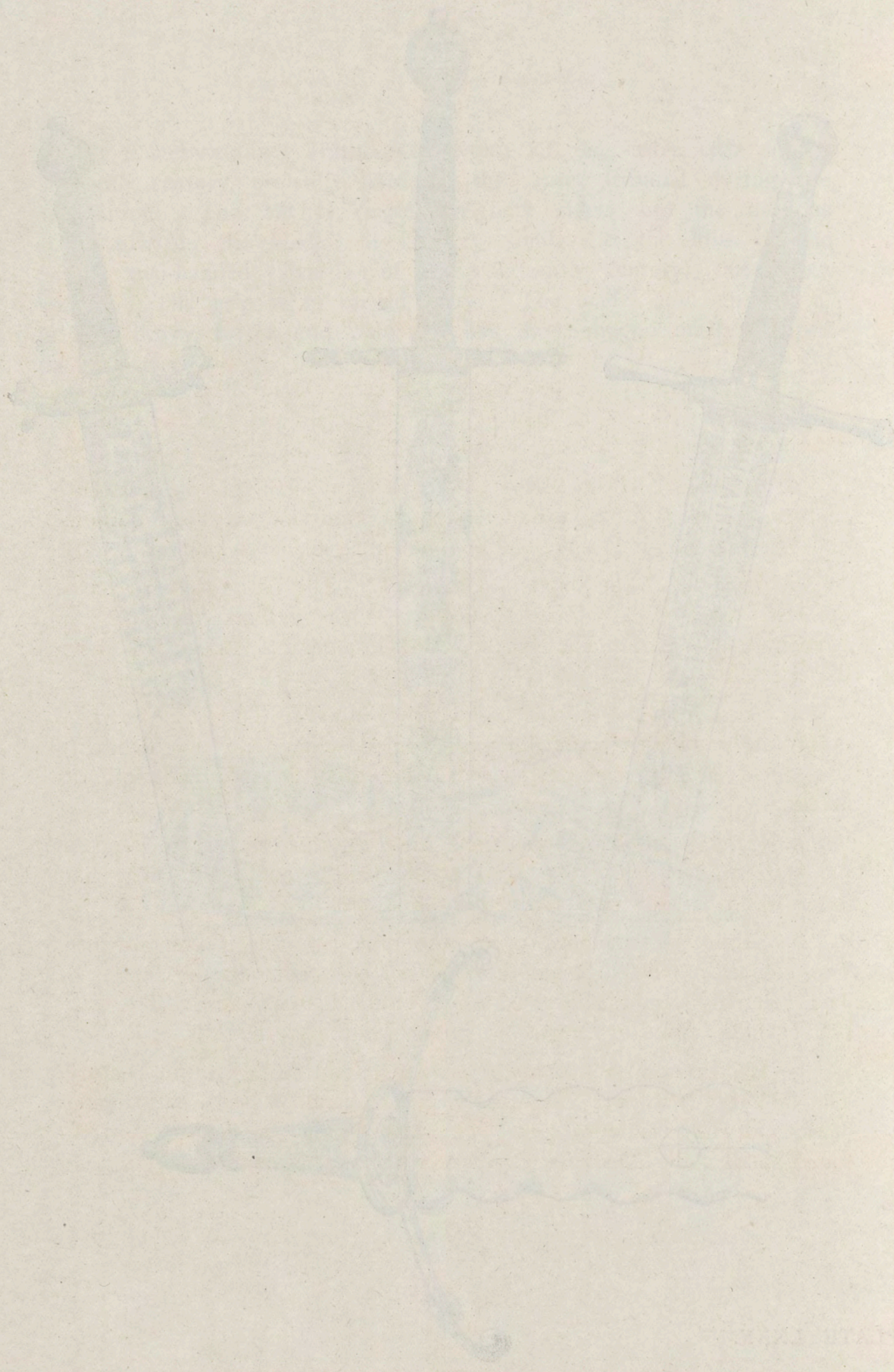


PLATE LXXXI.

SWORDS and other weapons, of various periods from the sixteenth to the eighteenth century.

1. German Hunting-sword, of the seventeenth century. The hilt is of steel, inlaid with copper and silver. The grip is of wood, inlaid with engraved ivory. The blade, 30in. in length, is engraved near the hilt.

2. Hand-and-Half Sword, of the first half of the sixteenth century. The hilt has a double ringed guard and recurved quillons, and is incrusted with silver dots. The broad blade is 43in. in length.

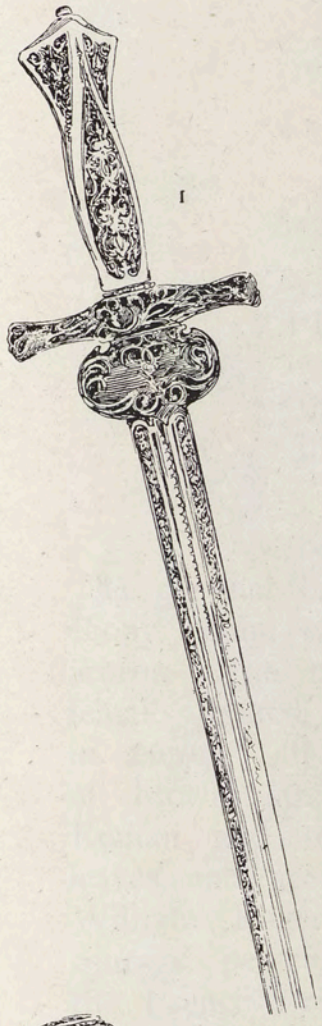
3. Rapier, of the reign of Charles II. The flat guard is chased in low relief with a battle subject. The quillons terminate in Romanesque busts. The blade, 33in. in length, has a rib down its centre.

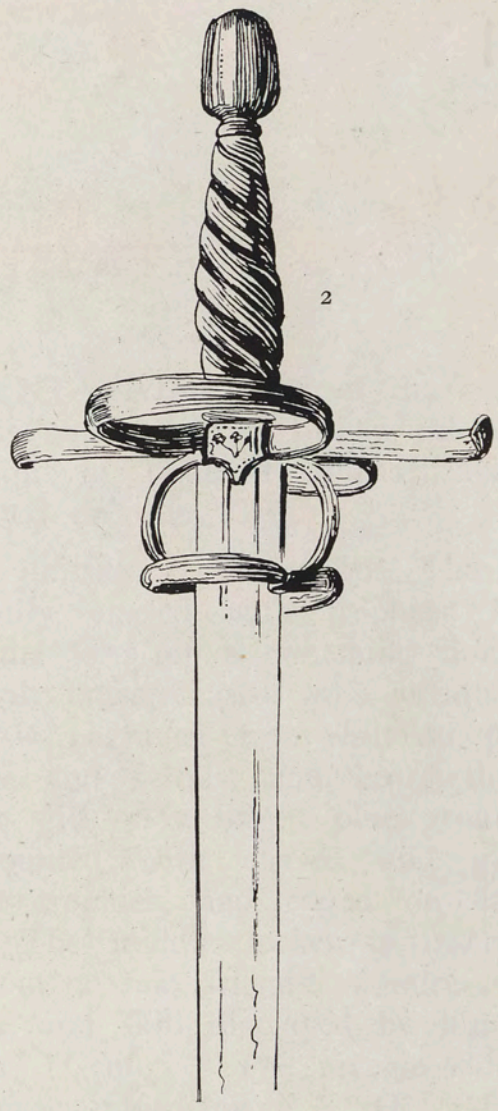
4. Scotch Dirk, of the eighteenth century. The sheath, which is profusely studded with different-coloured stones and mounted with chased silver gilt, contains, besides the dirk, a knife and fork, as is usual.

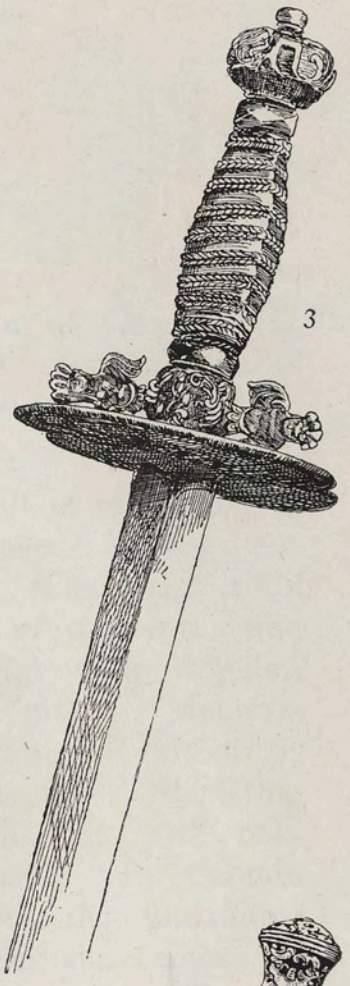
5. Italian (probably Venetian) Martel de Fer, of the end of the sixteenth century. The head is of chased copper gilt. The haft is of wood, inlaid with ivory and brass.

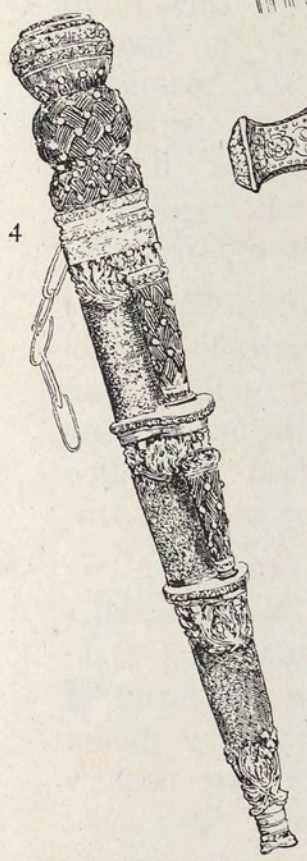
6. Shell-hilted Sword, of the time of the Commonwealth. The outside of the shell-guard is chased with portraits of Charles I. The pommel is in the form of a conventional lion's head. The very broad blade, 34in. in length, is grooved towards the hilt.

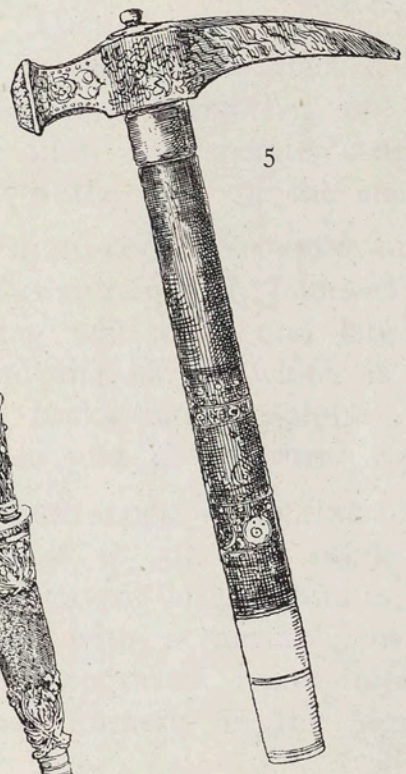
7. Hunting-sword (*couteau de chasse*), of the eighteenth century. The hilt is of copper, beautifully pierced and chased, parts being black and the remainder gilt. The blade, 27in. in length, is back-edged, and both faces are engraved with hunting subjects.

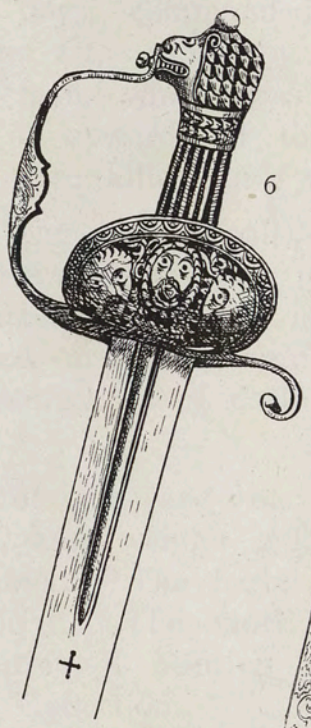

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PLATE LXXXI.

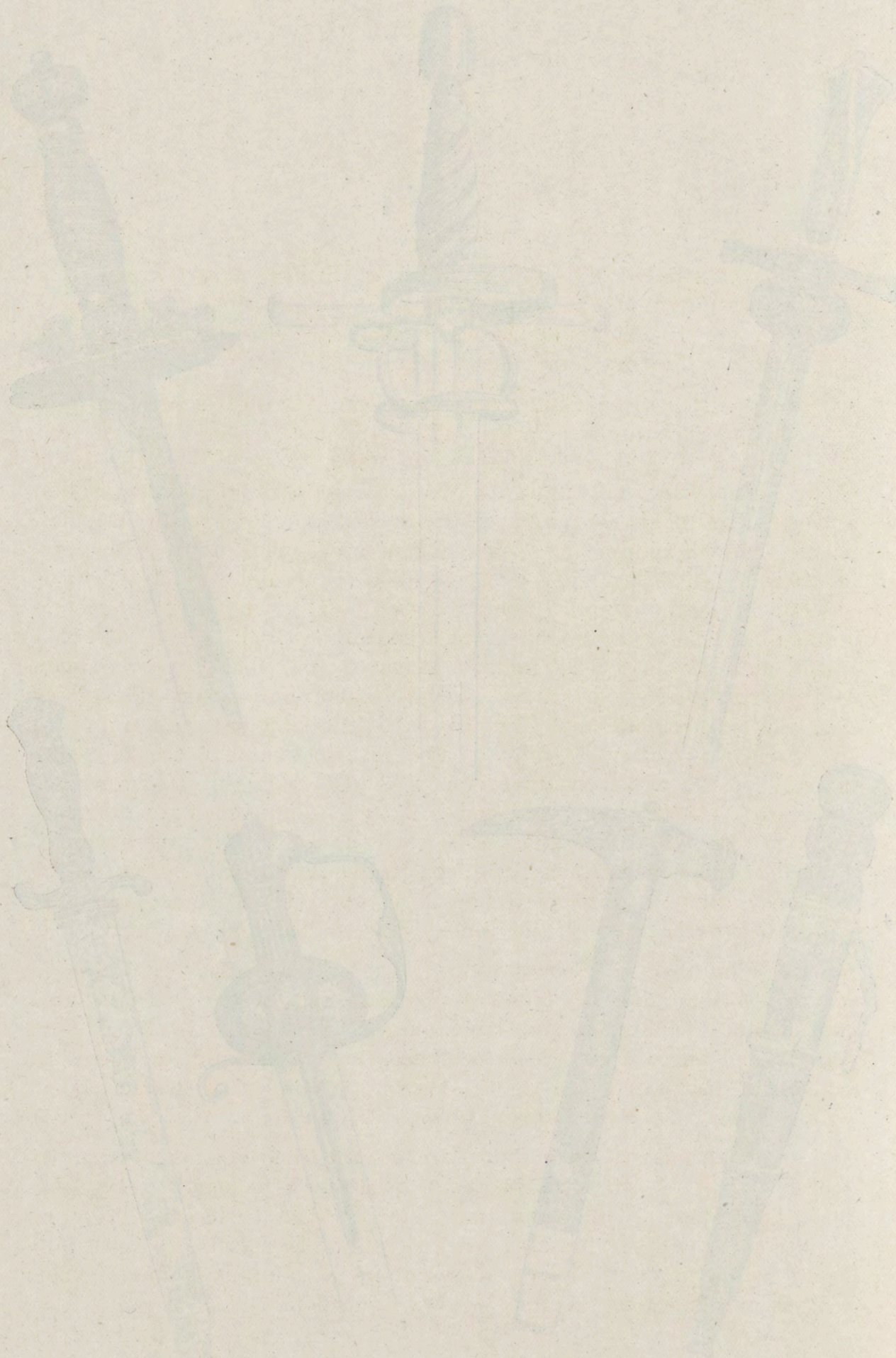


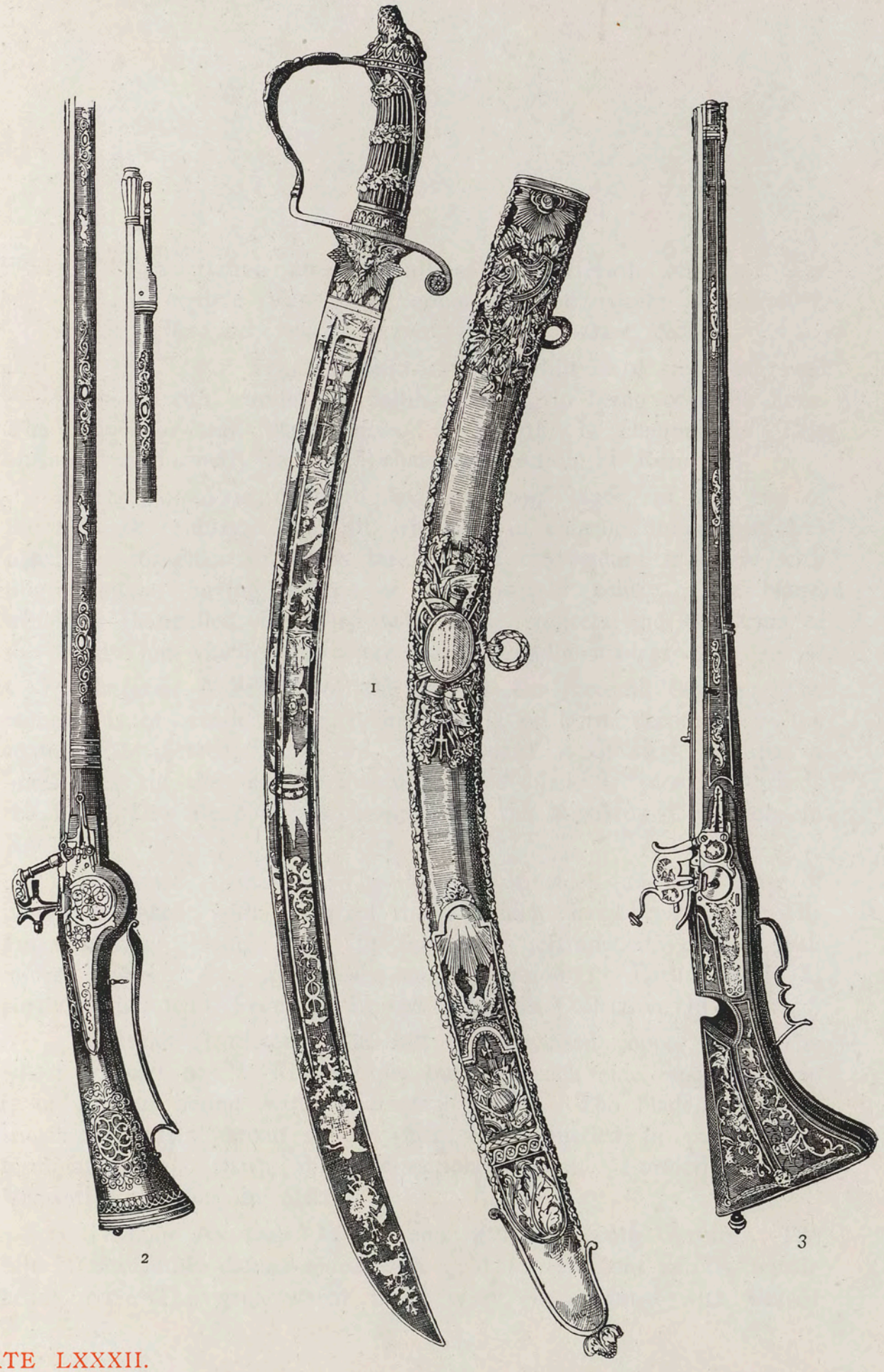
PLATE LXXXII.

A PRESENTATION sword of the reign of George III., with its scabbard, and two wheel-lock sporting-guns of the reigns of James I. and Elizabeth respectively, are illustrated on this Plate.

1. PRESENTATION SWORD. The hilt is of metal gilt, beautifully chased with trophies, leaves, snakes, &c. The pommel is in the form of a crouching lion. The grip is of ebony bound with gilt brass, chased with wreaths of oak-leaves and acorns. The blade is engraved from hilt to point with trophies, female figures, ships, and scrolls, and bears the motto "Memoria in æterna," all being gilt on a bright blue ground. The sheath is of brown steel, mounted with chased and gilt brass, depicting Roman and marine trophies, and edged on each side with oak-leaves and acorns. The middle locket is inscribed: "To Captain William Rogers, from a few friends, admirers of the undaunted courage, perseverance, and skill displayed by him in the capture of the French Privateer, 'Genie.'" The reverse side has the following account of the action engraved on it: "His Majesty's Packet, the 'Windsor Castle,' 22 men and 6 boys, commanded by Captain William Rogers, was attacked Oct. 1st, 1807, by the 'Genie,' French Schooner Privateer, of 104 men, which was captured by boarding, after a desperate conflict of upwards of three hours, in which 61 of the crew of the enemy were killed and wounded."

2. WHEEL-LOCK SPORTING-GUN (one of a pair), 7ft. 2in. in length, of the reign of James I. These guns were no doubt used for shooting wild duck and large game. The lock is etched with scrolls, and the barrel, which is fluted at the muzzle, is furnished with both back- and fore-sight. The stock is of dark walnut, inlaid with pierced and chased steel work.

3. WHEEL-LOCK SPORTING-GUN, of the end of the reign of Elizabeth; it is 5ft. 6in. in length, and weighs 25lb. The lock-plate is engraved with a hunting subject. The barrel is rifled, and is furnished with a movable back-sight. The stock is beautifully inlaid with engraved ivory, representing a hunting subject. This weapon was formerly in the Mgowo Collection.



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PLATE LXXXII.

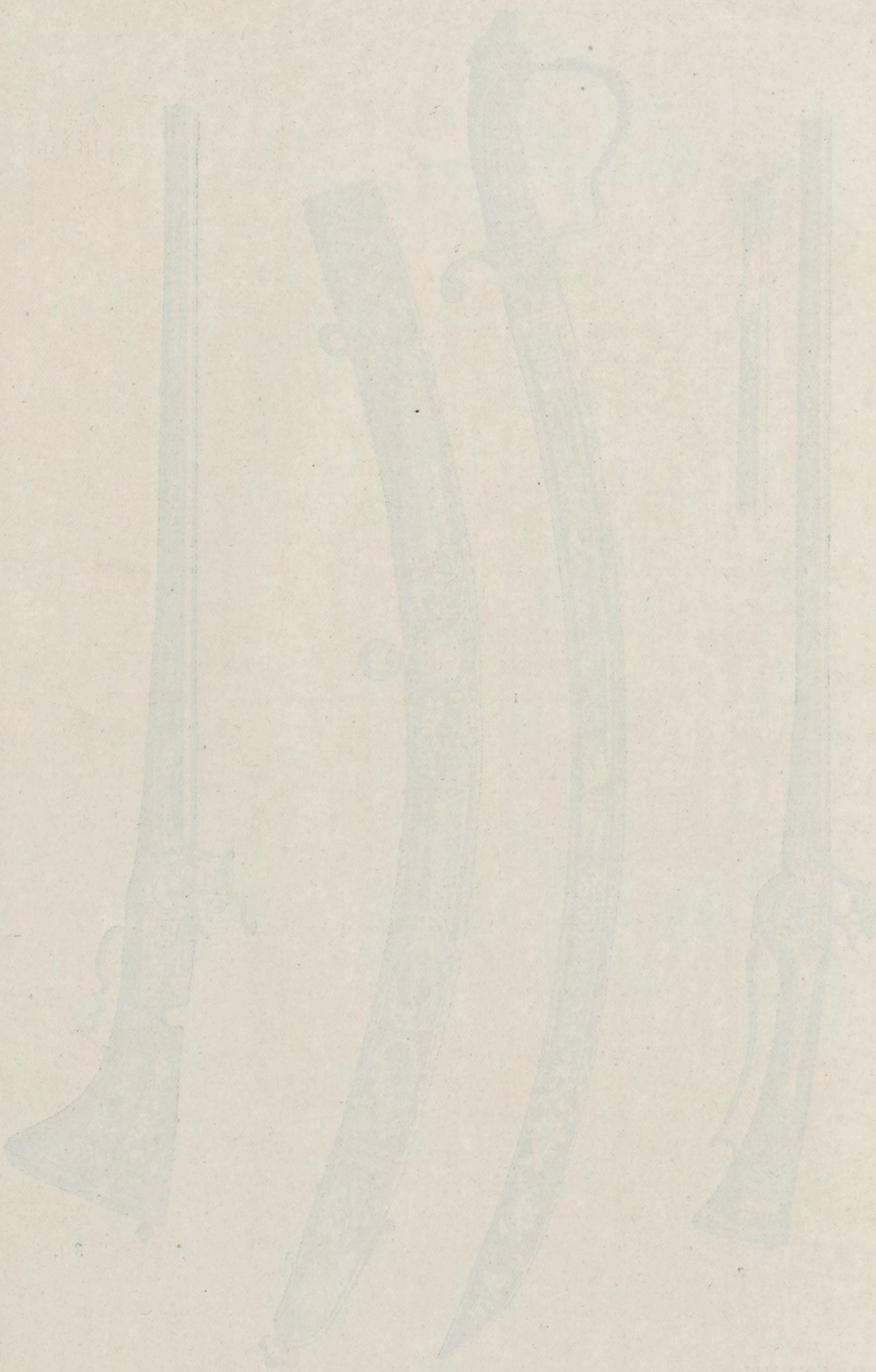


PLATE LXXXIII.

SIX Italian anelaces, all of the fifteenth century. The anelace was also known by the names *braquemart*, *malchus*, *coustil à croc*, *épée de passot*, &c.

1. ITALIAN ANELACE. The hilt is of steel, engraved with scrolls and dolphins, the grip being of black horn. The *langue-de-bœuf* blade, 22in. in length, is channelled. This anelace was formerly in the Richards Collection, in Rome.

2. ITALIAN ANELACE with *langue-de-bœuf* blade, of the end of the fifteenth century. The hilt, which is of chiselled brass gilt, has panels of cornelian and lapis lazuli. The cross-guard is inlaid with filigree silver, having a coat of arms in the centre. The blade, which is channelled, is etched with battle subjects and the arms of the family for which the anelace was originally made.

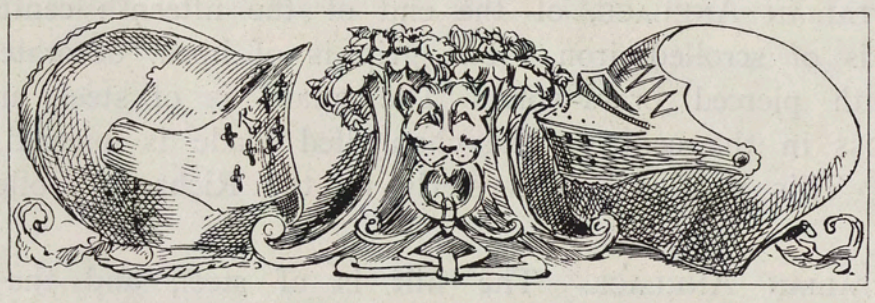
3. ITALIAN ANELACE, of the end of the fifteenth century. The pommel is of scrolled iron. The grip is of horn, decorated in the centre with pierced brass-work. The guard is of steel, and has a brass cross in the centre. The channelled blade is pierced towards the hilt. This weapon was formerly in the Richards Collection, in Rome.

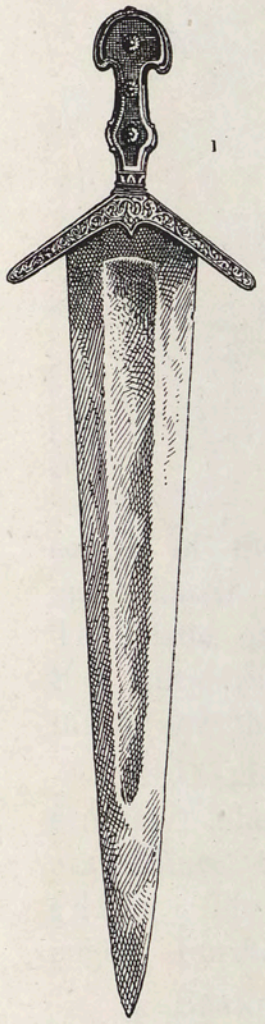
4. ITALIAN ANELACE. The hilt is of steel, and the grip of ivory, mounted with chiselled brass which has been gilt. The *langue-de-bœuf* blade, 21in. in length, is channelled, etched with figures, foliage, &c., and bears an inscription in Latin which is partly obliterated. Formerly in the Richards Collection, in Rome.

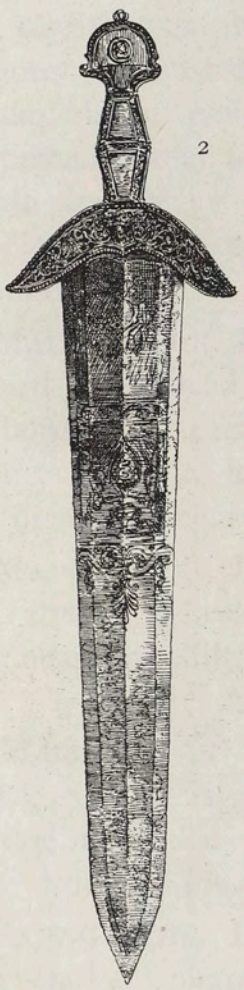
5. ITALIAN ANELACE. The hilt is of chased copper gilt. The wheel pommel has a Romanesque bust on each side, and the grip is of leather, bound with ornamental copper. The blade, 11½in. in length and 2¾in. broad at the hilt, is channelled in panels, and terminates in a sharp, diamond-sectioned point. Formerly in the Visconti Collection, in Milan.

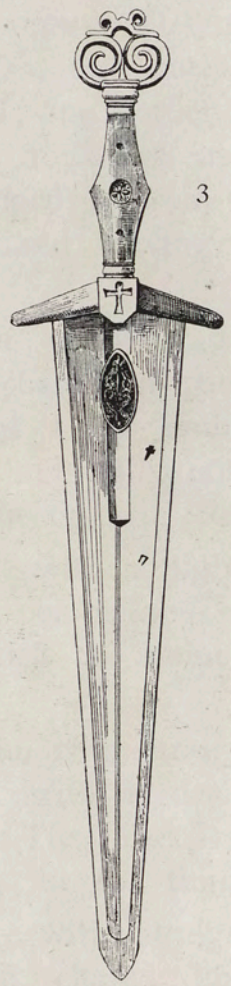
6. ITALIAN ANELACE, of the end of the fifteenth century. The hilt is beautifully damaskeened with gold to represent scrolls, female heads, &c. The grip, which is of ivory, is mounted with chased

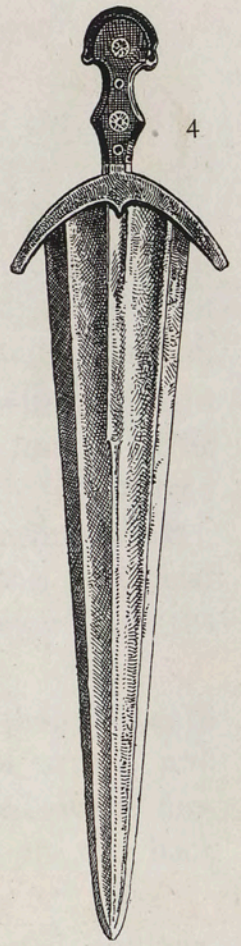
copper gilt. The *langue-de-bœuf* blade, 16in. in length, is channelled in panels, and is etched on one face with St. George and the Dragon, and on the other with the Virgin Mary; both figures are surrounded with scrolls and an inscription, and the whole of the etching is gilt on a blue ground. This magnificent specimen was formerly in the Visconti Collection, in Milan.

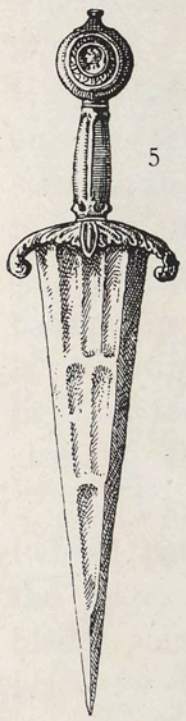












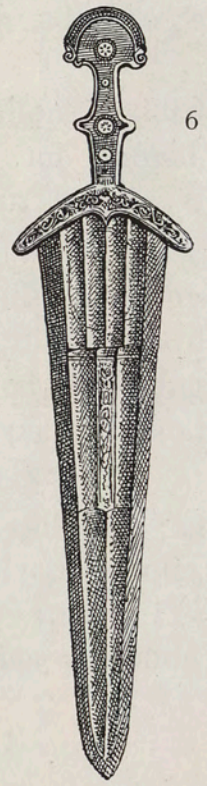


PLATE LXXXIII.

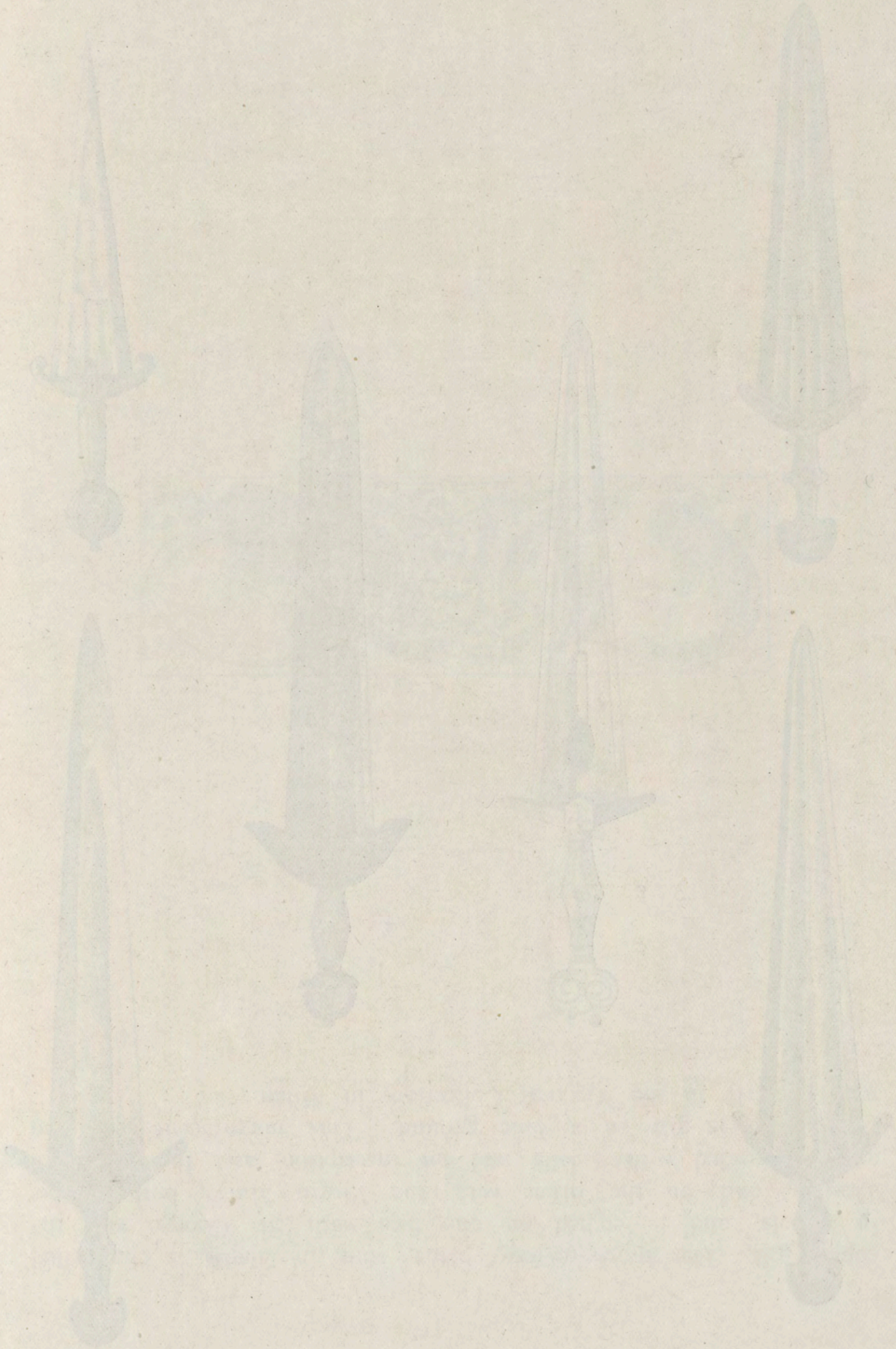


PLATE LXXXIV.

SIX examples of the *main-gauche* (left-handed) dagger, used in combination with the bowl-hilted rapier, for duelling, during the reigns of Elizabeth and James I.

1. SPANISH MAIN-GAUCHE DAGGER, with straight quillons of twisted pattern, terminating in knops. The centre of the guard is of plain steel; its border, which is pierced and chased, is turned over inwards to serve as a sword-breaker. The blade, 19in. in length, is back-edged half-way up, the part near the hilt being pierced and etched, and having a hollow on the inside for the thumb.

2. ITALIAN MAIN-GAUCHE DAGGER, of the end of the sixteenth century. The guard is pierced and chased in panels of scrolls and arabesques, the border of each panel being embellished with fire-gilding. The blade, 20in. in length, is prettily notched on the back edge. Formerly in the Richards Collection, in Rome.

3. SPANISH MAIN-GAUCHE DAGGER, with straight, twisted quillons, and pierced and chased guard and pommel. The blade, 18in. in length, is forked near the hilt, to catch the point of an adversary's sword.

4. GERMAN MAIN-GAUCHE DAGGER, with straight quillons welded on to the guard, which is chased with a design of an animal, scrolls, and the double-headed eagle. The blade, 18in. in length, is hollowed near the hilt on the inside, for the thumb.

5. LARGE MAIN-GAUCHE DAGGER, with straight quillons terminating in rather large, pierced and chased knops. The guard is beautifully pierced and chased with scrolls, the edges being in the form of thick ropes. The pommel is also pierced and chased. The blade, 21in. in length, has a rib down its centre.

6. FRENCH MAIN-GAUCHE DAGGER, with straight quillons of twisted pattern. The guard is minutely chased with interlaced scrolls, the edges turning inward and forming a nearly hollow rope. The blade, 20in. in length, is pierced near the hilt, and has a hollow place for the thumb.

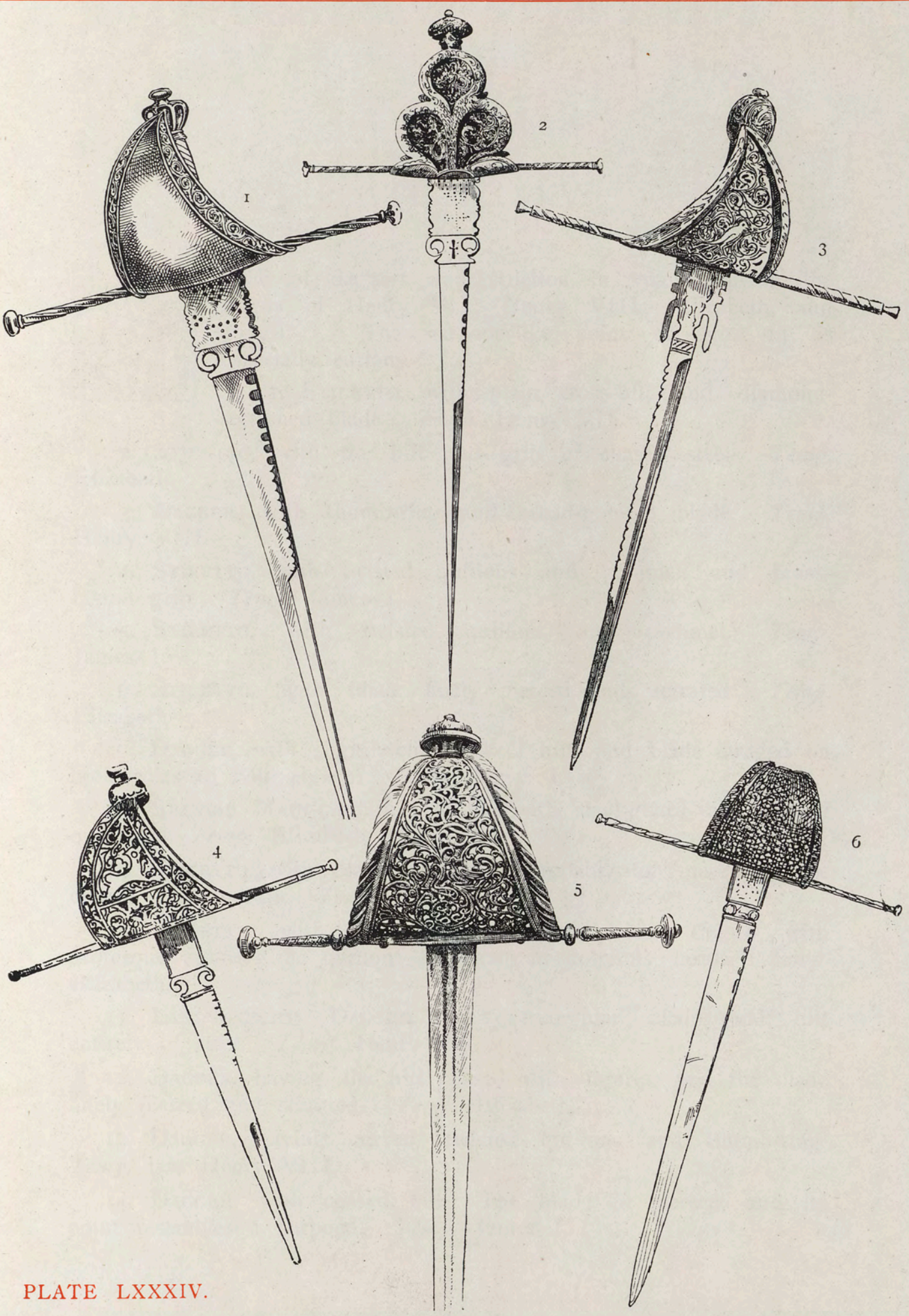


PLATE LXXXIV.

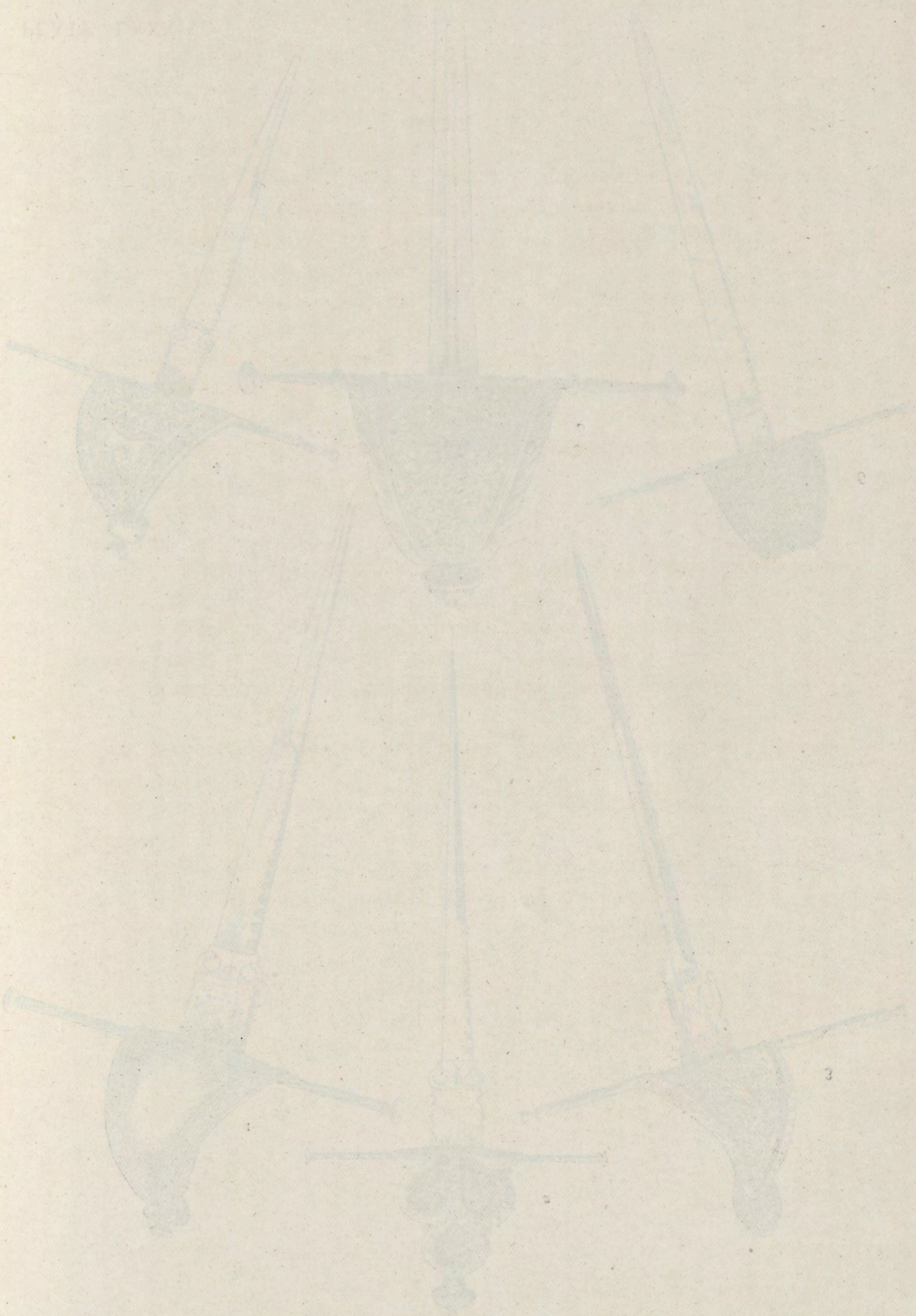


PLATE LXXXV.

GROUP of daggers and stilettos in vogue during the reigns of Henry VII., Henry VIII., Elizabeth, and James I. The harpoon-like point of No. 14 is especially curious.

1. STILETTO, with plain cross-hilt and diamond-sectioned blade. *Temp.* Henry VII.

2. STILETTO, with the hilt and grip of chased steel. *Temp.* Elizabeth.

3. DAGGER, with thumb-ring and broad-pointed blade. *Temp.* Henry VIII.

4. STILETTO, with twisted quillons and pommel, and brass-bound grip. *Temp.* James I.

5. STILETTO, with twisted quillons and pommel. *Temp.* James I.

6. STILETTO, with blade finely pierced and serrated. *Temp.* Elizabeth.

7. DAGGER, with slightly-chased steel hilt, and blade swaged on both sides to hold poison. *Temp.* James I.

8. SPANISH MAIN-GAUCHE DAGGER, with shell-guard and curved quillons. *Temp.* Elizabeth.

9. STILETTO, with blade numbered, probably for measuring the charge in a mortar. *Temp.* James I.

10. STILETTO, with hilt entirely of steel, and chased with grotesque figures; the quillons terminate in dolphins' heads. *Temp.* Elizabeth.

11. LANDSKNECHT DAGGER, with triangular blade and hilt entirely of steel. *Temp.* Henry VII.

12. DAGGER, having the hilt chased with figures, and the blade finely pierced and serrated. *Temp.* Elizabeth.

13. DAGGER, having curved, twisted quillons and thumb-ring. *Temp.* late Henry VIII.

14. DAGGER, with chased hilt. The blade is pierced, and its point resembles a harpoon. *Temp.* James I.

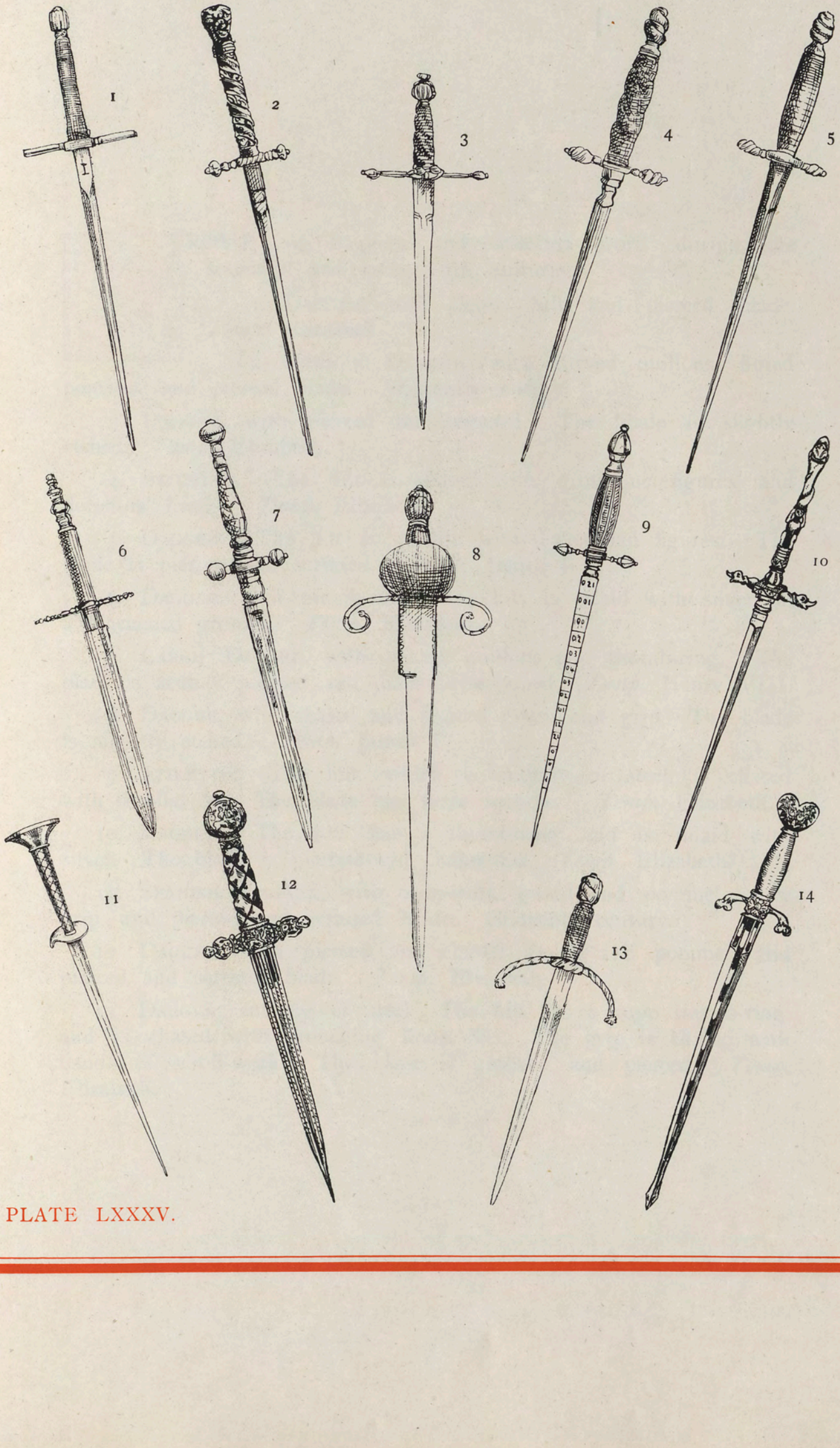


PLATE LXXXV.

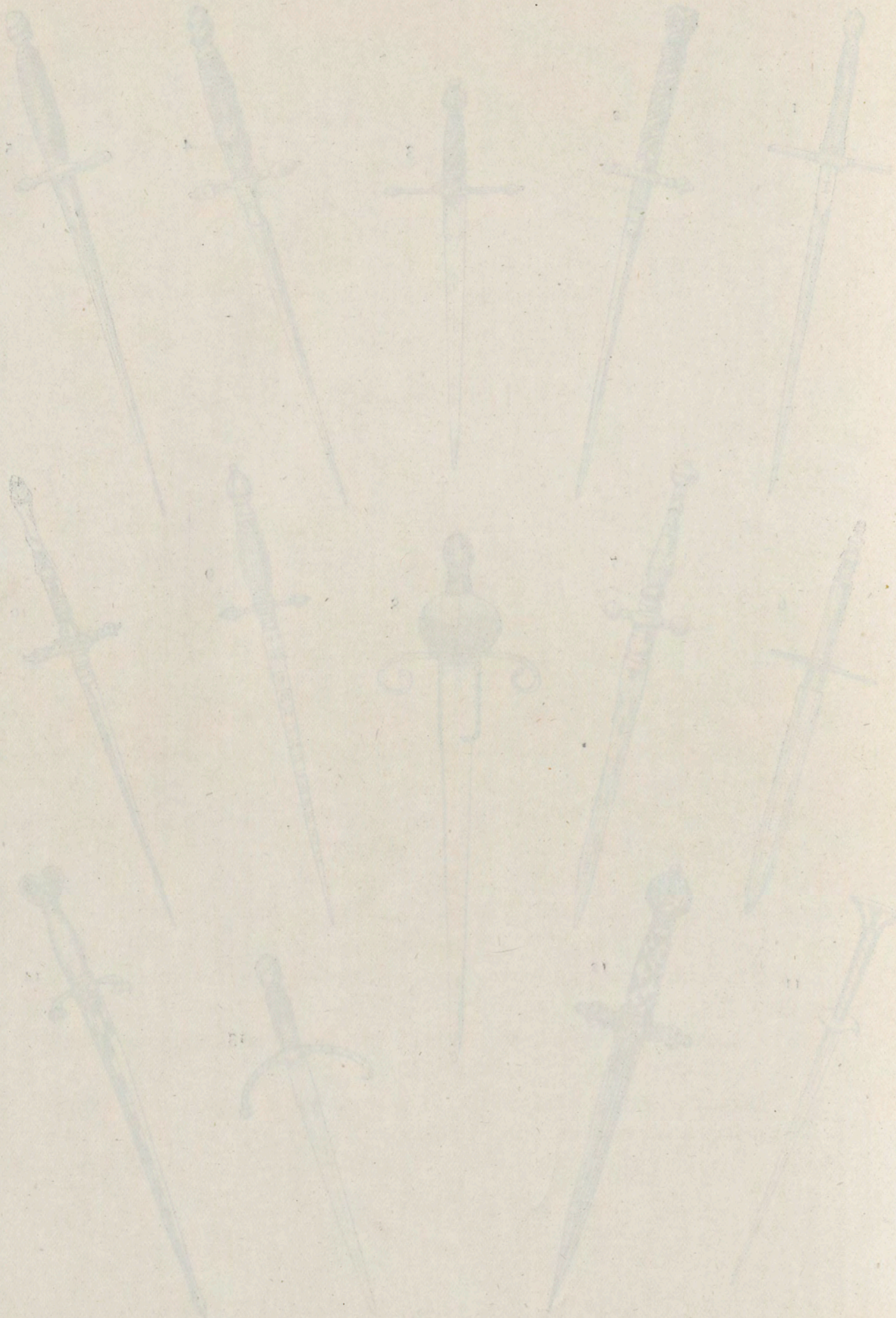


PLATE LXXXVI.

GROUP of daggers and stilettos worn during the sixteenth and seventeenth centuries.

1. DAGGER, with chased hilt and pierced blade. *Temp.* Elizabeth.

2. GERMAN DAGGER, with curved quillons, fluted pommel, and pierced blade. Sixteenth century.

3. DAGGER, with pierced thumb-guard. The blade is slightly etched. *Temp.* Elizabeth.

4. STILETTO. The hilt is chased with grotesque figures and dolphins' heads. *Temp.* Elizabeth.

5. DAGGER. The hilt is chased with equestrian figures. The blade is pierced and serrated. *Temp.* James I.

6. DAGGER, with thumb-ring. The hilt is inlaid with silver on a blackened ground. *Temp.* Elizabeth.

7. LARGE DAGGER, with curved quillons and thumb-ring. The blade is acutely pointed and diamond-sectioned. *Temp.* Henry VIII.

8. DAGGER, with chased and pierced guard and grip. The blade is slightly etched. *Temp.* James I.

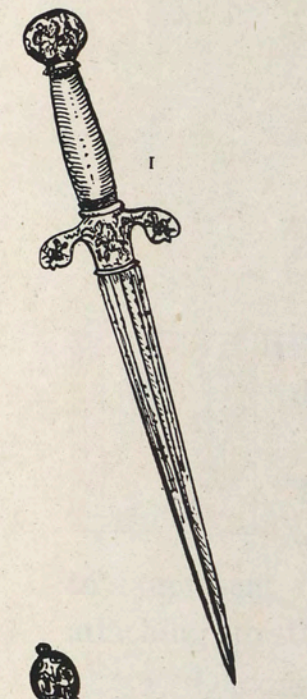
9. STILETTO. The hilt, which is entirely of steel, is chased with scrolls, &c. The blade has three sections. *Temp.* Elizabeth.

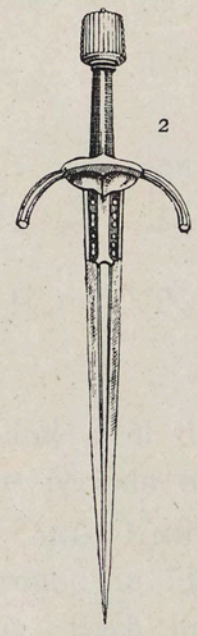
10. DAGGER. The hilt has a thumb-ring and is inlaid with silver. The blade is pierced and channelled. *Temp.* Elizabeth.

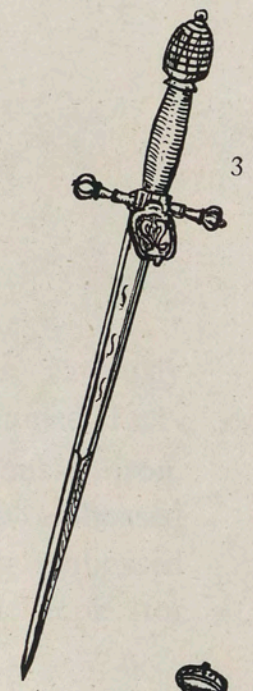
11. SPANISH DAGGER, with open-work guard and pommel, ivory grip, and pierced and serrated blade. Sixteenth century.

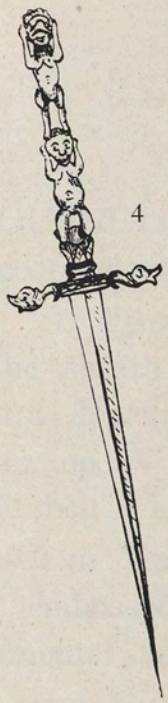
12. DAGGER, with pierced and chased guard and pommel, and pierced and serrated blade. *Temp.* Elizabeth.

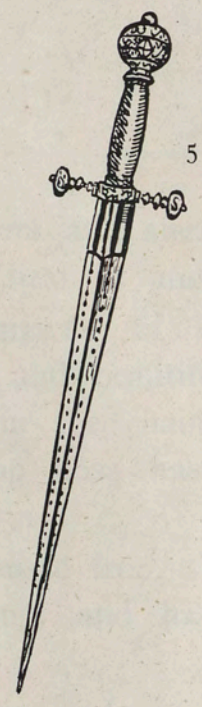
13. DAGGER, entirely of steel. The hilt has a large thumb-ring, and is chased with crouching lions, &c. The grip is chased with bands of scroll-work. The blade is grooved and pierced. *Temp.* Elizabeth.

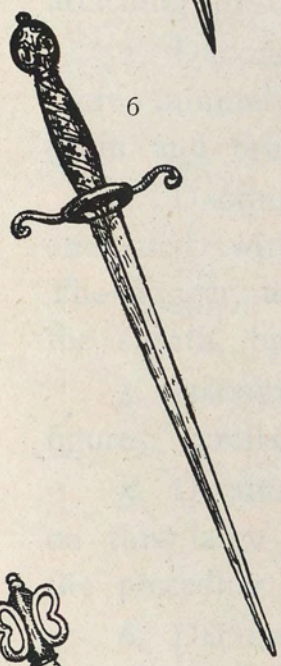

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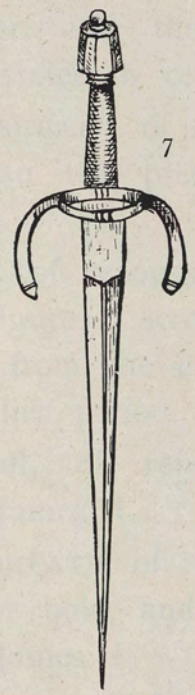

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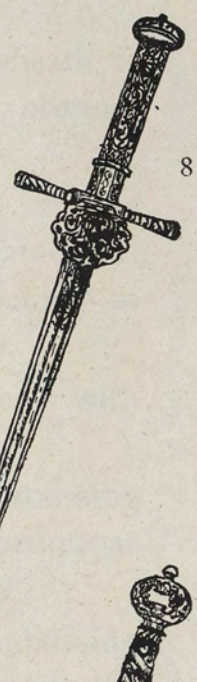

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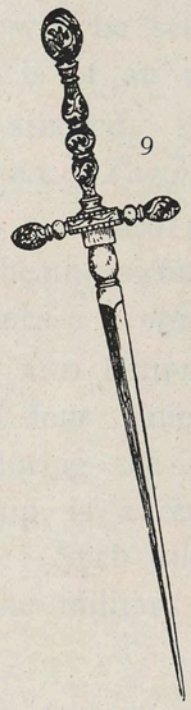

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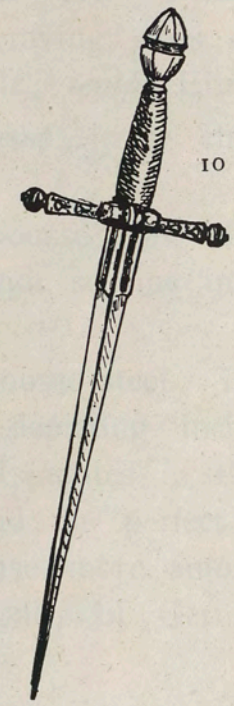

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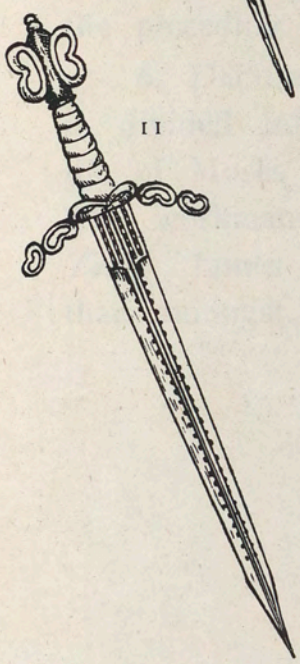

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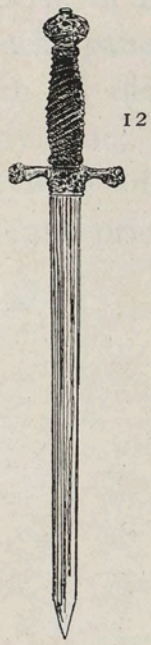

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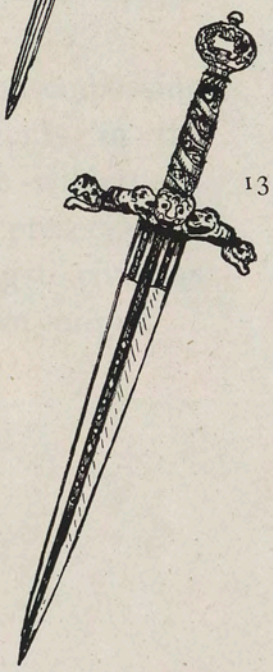

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PLATE LXXXVI.

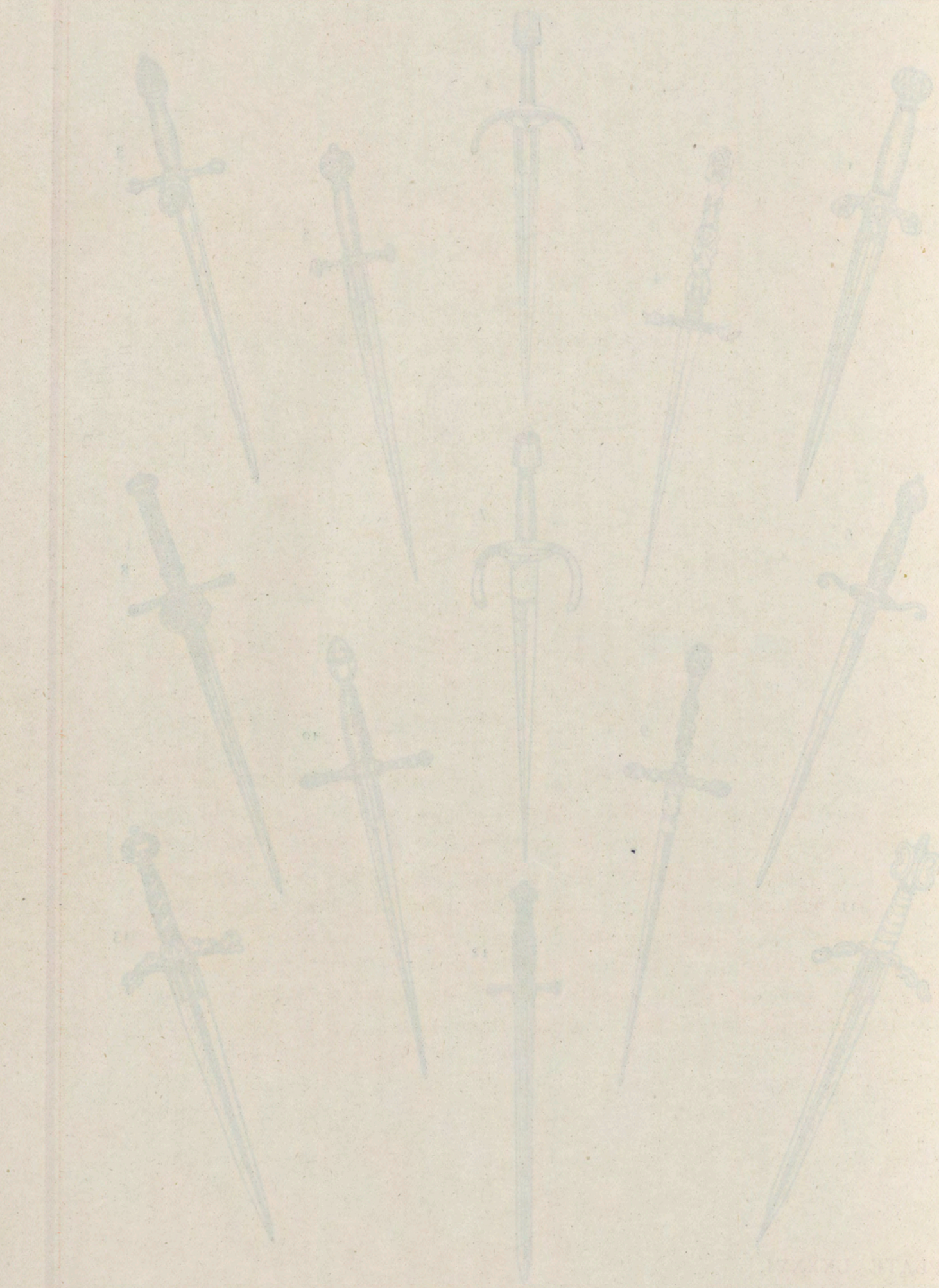


PLATE LXXXVII.

REPOUSSÉ iron and steel daggers and sheaths, variously decorated, of the periods of Elizabeth and James I.

1. DAGGER- AND KNIFE-SHEATH, of repoussé iron. The sheath is round in form, and beautifully embossed with flowers, &c. Each link in the chain is embossed to represent an open flower, and the top boss has a hook for attaching to the belt. Late sixteenth century.

2. DAGGER- AND KNIFE-SHEATH, of repoussé iron. The sheath is more minutely embossed than the preceding, and has its original chain and ornamental boss.

3. DAGGER AND SHEATH, of repoussé iron. It is large, and is embossed with grotesque figures, scrolls, &c. *Temp.* James I. The dagger, as will be seen from the engraving, does not belong to the sheath, but is of an earlier period, viz., *temp.* Elizabeth.

4. DAGGER-SHEATH, small, of repoussé iron, embossed with figures, scrolls, &c. *Temp.* James I.

5. DAGGER- AND KNIFE-SHEATH, of repoussé iron. The embossing on this large sheath is rather bold, and not so fine in execution as the preceding ones. *Temp.* James I.

6. DAGGER- AND KNIFE-SHEATH, of repoussé steel. The embossing is divided into four panels, each panel depicting incidents in the life of Moses during the sojourn of the Israelites in the wilderness. The workmanship is exceedingly fine, and in perfect preservation. *Temp.* James I. Such sheaths were in use more amongst civilians than amongst the military, and are principally of German origin.



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PLATE LXXXVII.

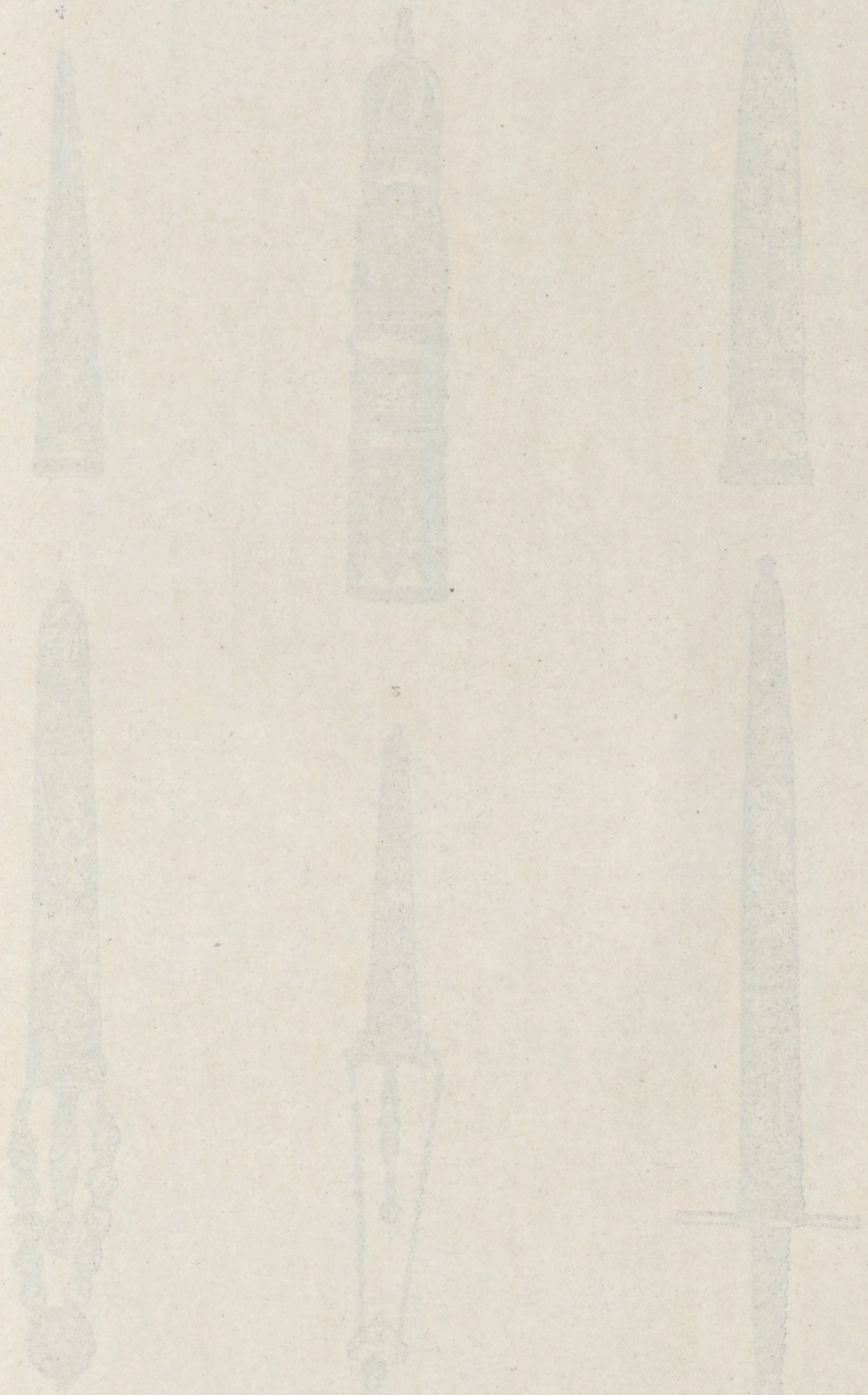


PLATE LXXXVIII.

SELECTION of German, Italian, and Swiss shafted weapons, of the fifteenth, sixteenth, and seventeenth centuries.

1. FRENCH HALBERD, with engraved blades, of the middle of the seventeenth century.

2. GERMAN VOULGE, of the middle of the fifteenth century.

3. GERMAN VOULGE, of the middle of the fifteenth century. The blade is stamped with two armourers' marks.

4. HALBERD, of the seventeenth century.

5. GERMAN HALBERD, of the beginning of the sixteenth century.

6. SWISS HALBERD, of the fifteenth century. This form of weapon is very rare.

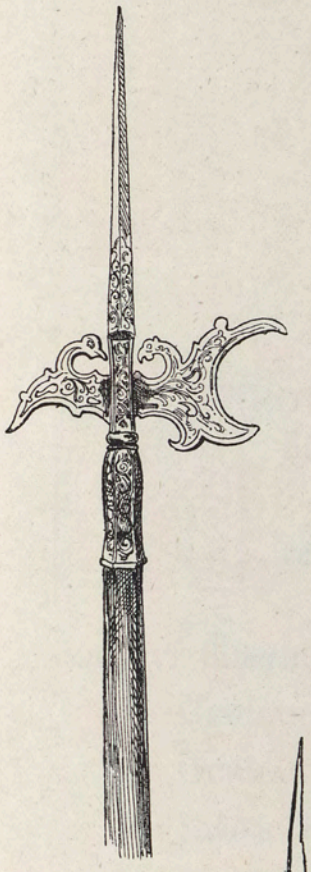
7. SWISS HALBERD, of the middle of the sixteenth century.

8. GERMAN PARTISAN, of the beginning of the fifteenth century.

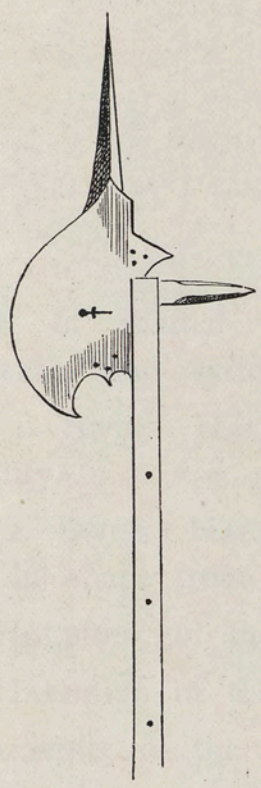
9. GERMAN PARTISAN, of plain bright steel, of the end of the sixteenth century.

10. GERMAN PARTISAN, of the end of the sixteenth century.

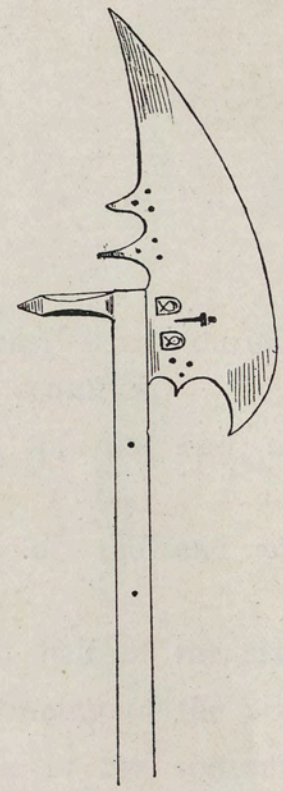
11. ITALIAN RANSEUR, of the beginning of the sixteenth century.



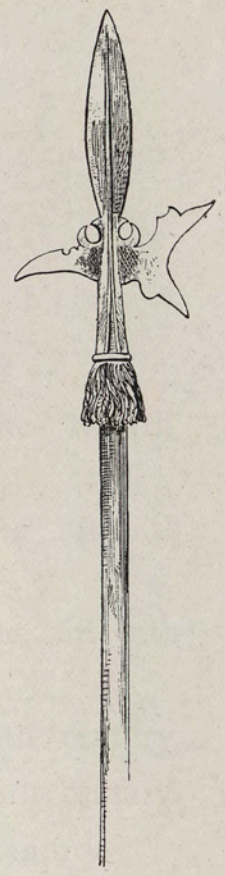
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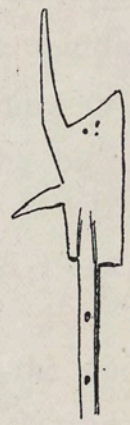
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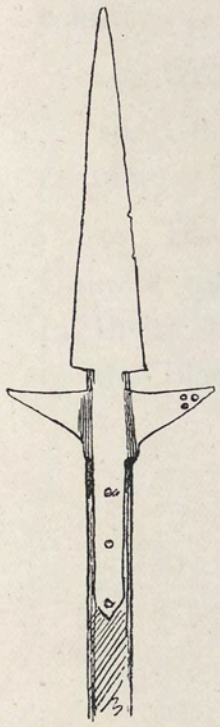
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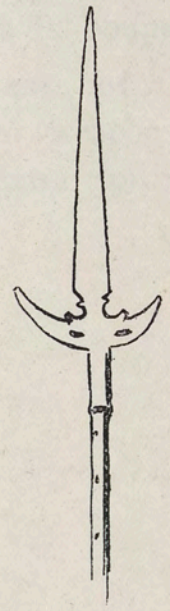
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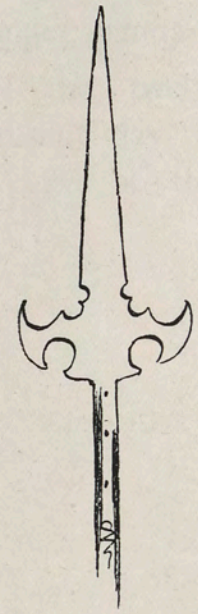
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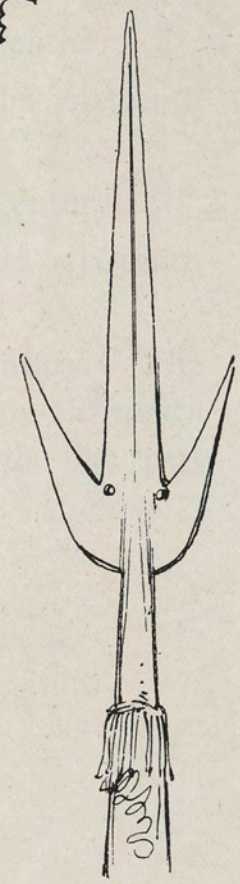
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PLATE LXXXVIII.

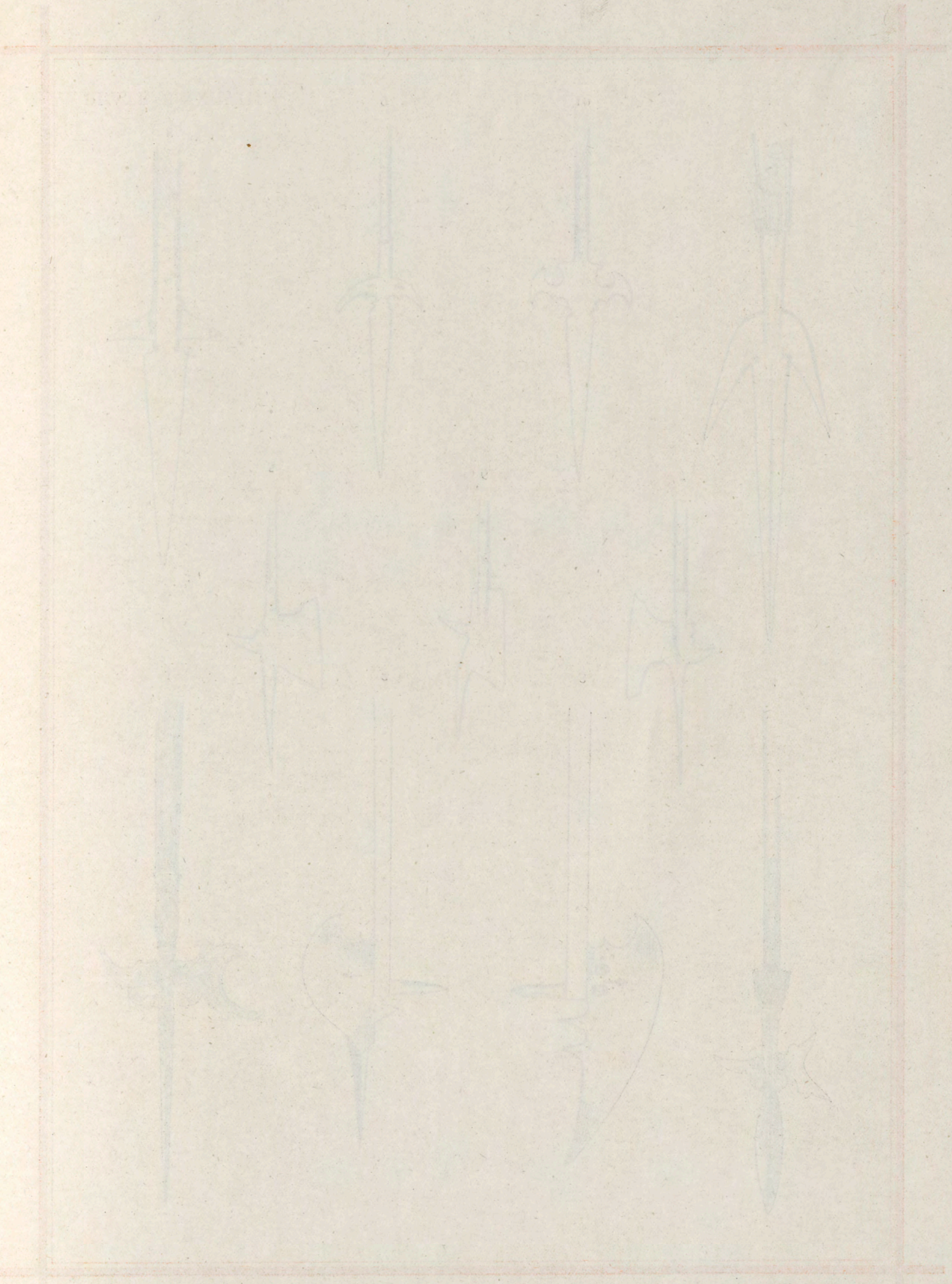


PLATE LXXXIX.

GROUP of shafted weapons, used during the twelfth, fifteenth, and sixteenth centuries.

1. Swiss Halberd, of the end of the fifteenth century.

2. Swiss Halberd, of the end of the fifteenth century, differing in shape from No. 1.

3. German Halberd, of the first half of the sixteenth century.

4. German Halberd, of the beginning of the sixteenth century.

5. Swiss Halberd, of the middle of the sixteenth century.

6. Ranseur, of the beginning of the sixteenth century.

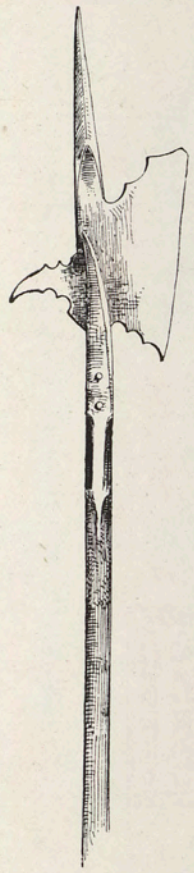
7. Italian Spetum, of the beginning of the sixteenth century. Each of the blades is reinforced with a rib down the centre.

8. Two-pronged Military Fork, of the end of the sixteenth century.

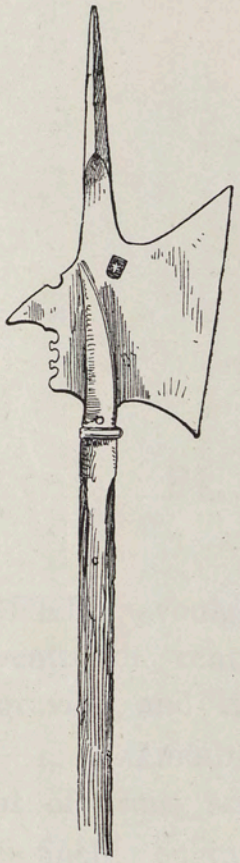
9. German Fouchard, of the end of the fifteenth century.

10. German Fouchard, of the beginning of the sixteenth century. The socket is bound with copper bands.

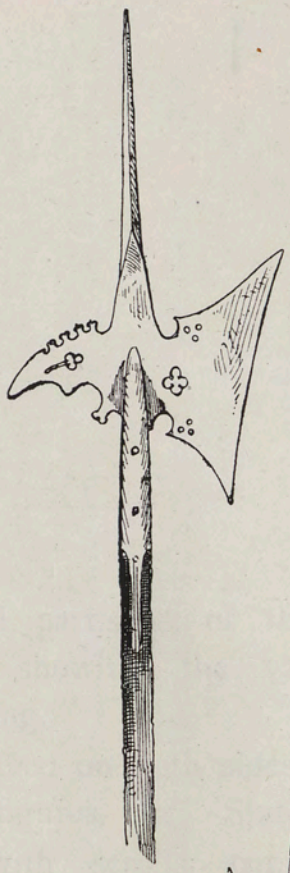
11. English Gisarm, of the end of the twelfth century. The Chinese use a similar weapon at the present day, the only difference in theirs being an extra spike on the curve of the scythe-like part of the blade.



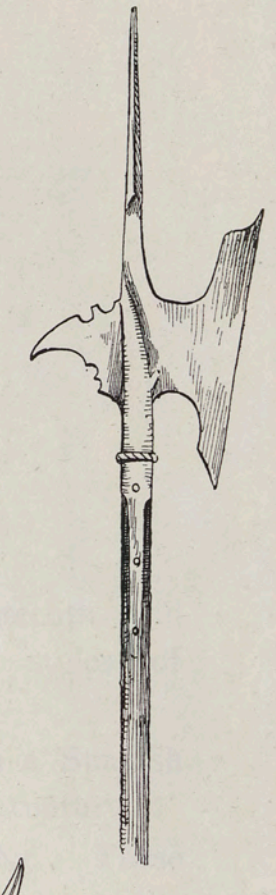
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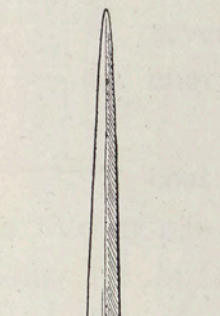
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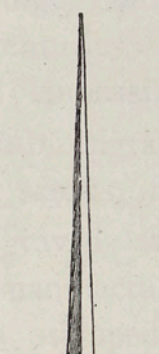
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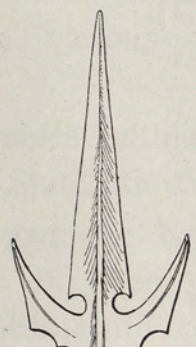
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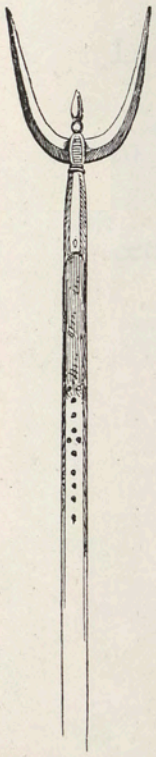
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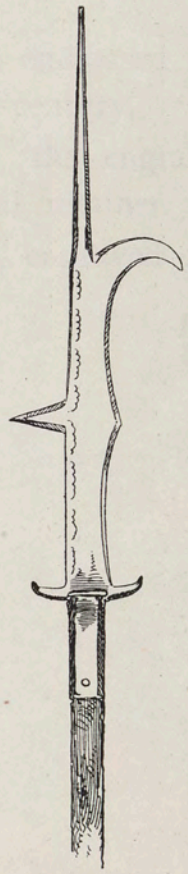
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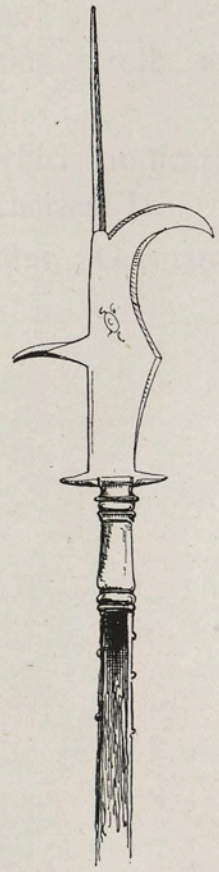
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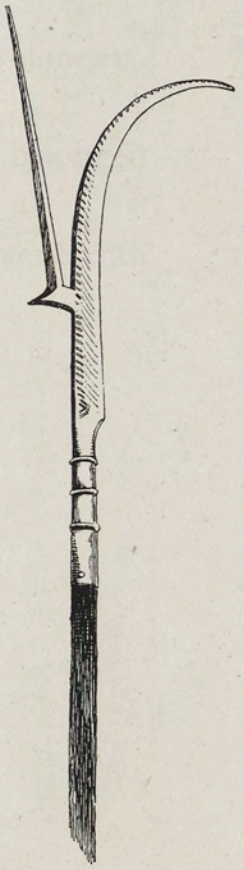
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PLATE LXXXIX.



PLATE XC.

HALBERDS, voulge, and partisans, of the sixteenth and seventeenth centuries, showing the various styles of engraving and embossing.

1. HALBERD, engraved on both sides with a Spanish coat of arms, scrolls, figures, &c. Sixteenth century.

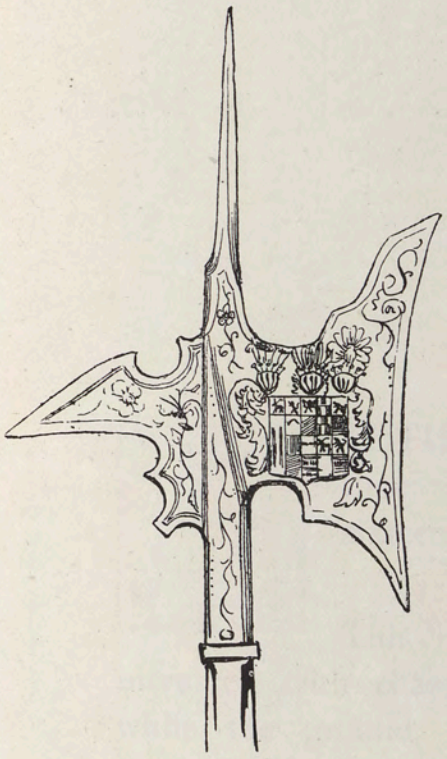
2. VOULGE, finely engraved with scrolls, cupids, &c. These weapons are of Austrian manufacture, and most of them have the arms of the city of Vienna stamped on them. Sixteenth century.

3. HALBERD, with small blades, engraved on both sides. *Temp.* Elizabeth.

4. PARTISAN, embossed with trophies, scrolls, and other ornaments. Late seventeenth century.

5. PARTISAN, the engraving of which indicates that it belonged to some pontifical retainer. *Temp.* Charles II.

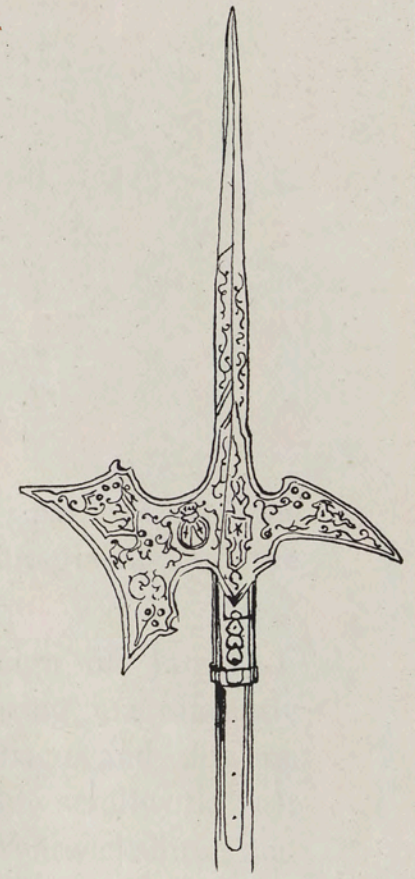
6. PARTISAN, engraved on both sides. German, of late seventeenth century.



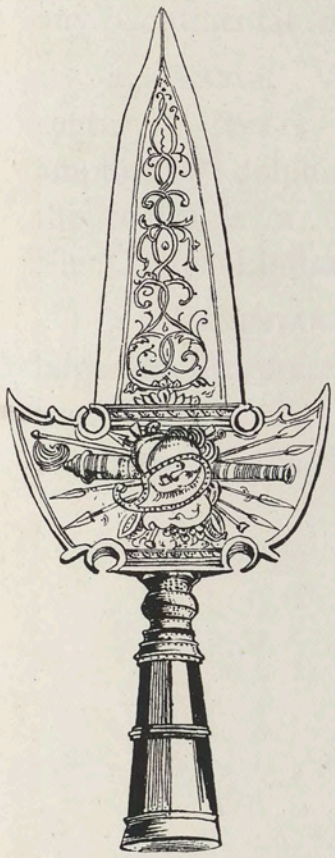
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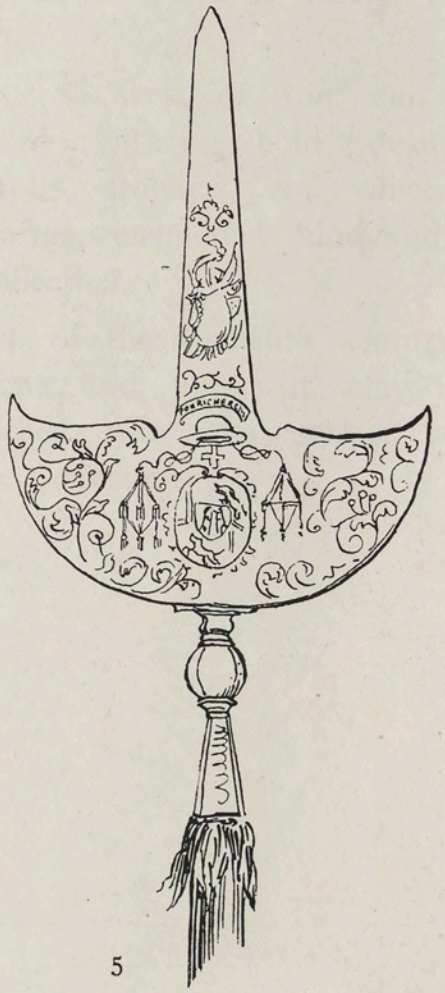
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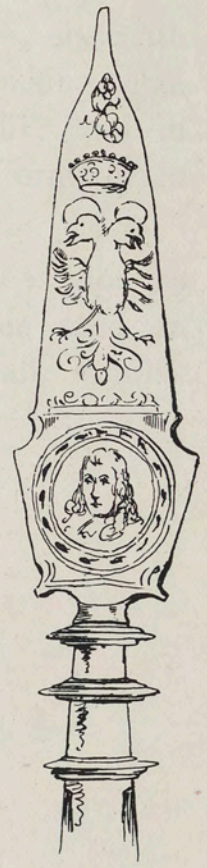
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PLATE XC.

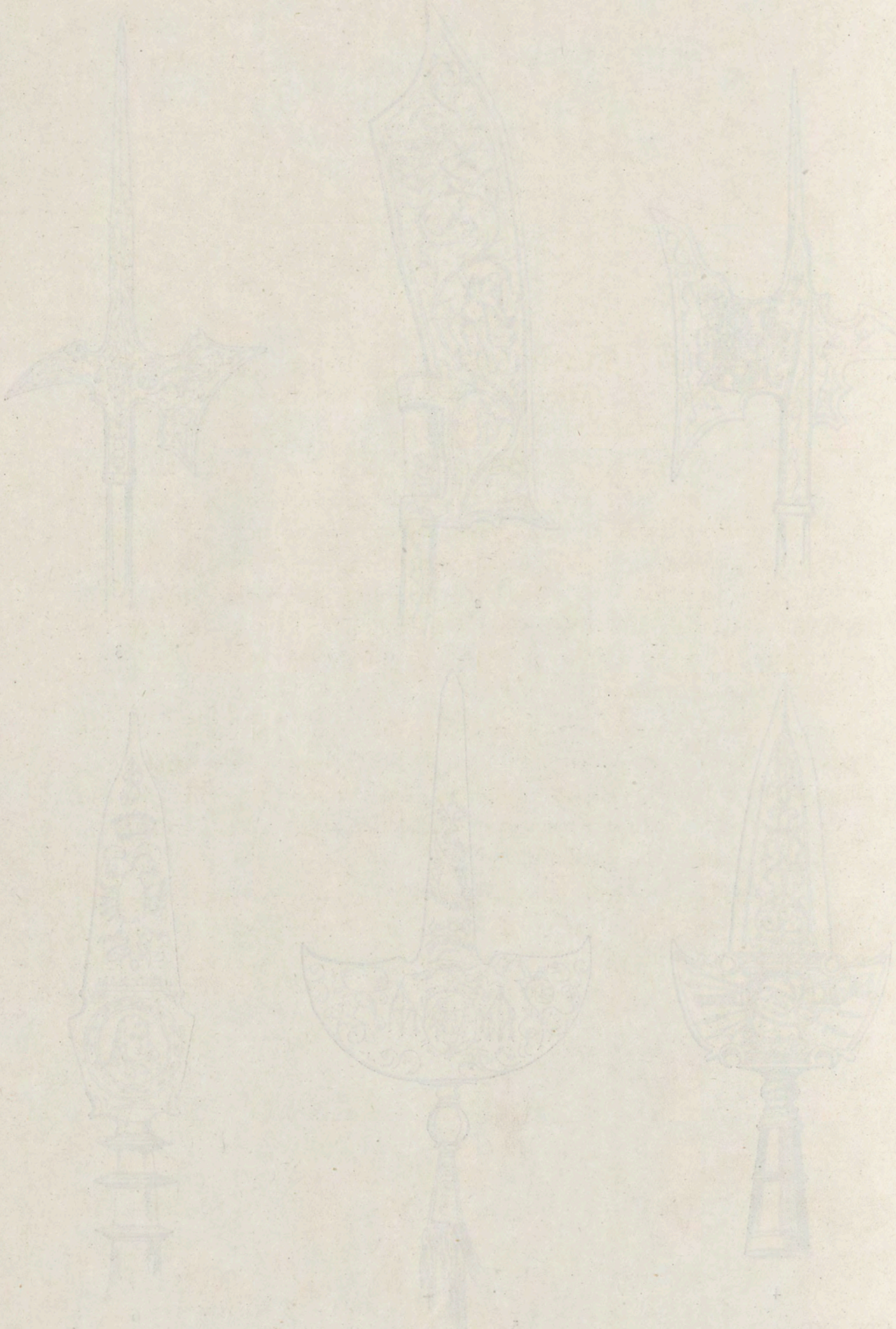


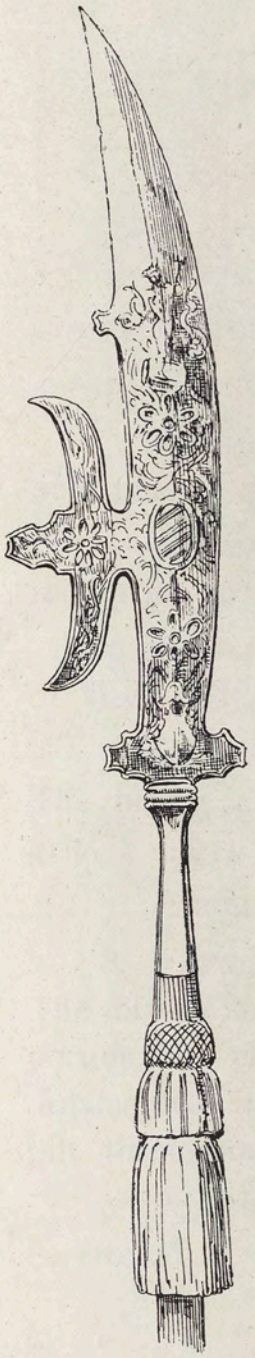
PLATE XCI.

BEAUTIFULLY-DECORATED Italian partisan, of the time of James I., and two Venetian glaives, of the sixteenth century.

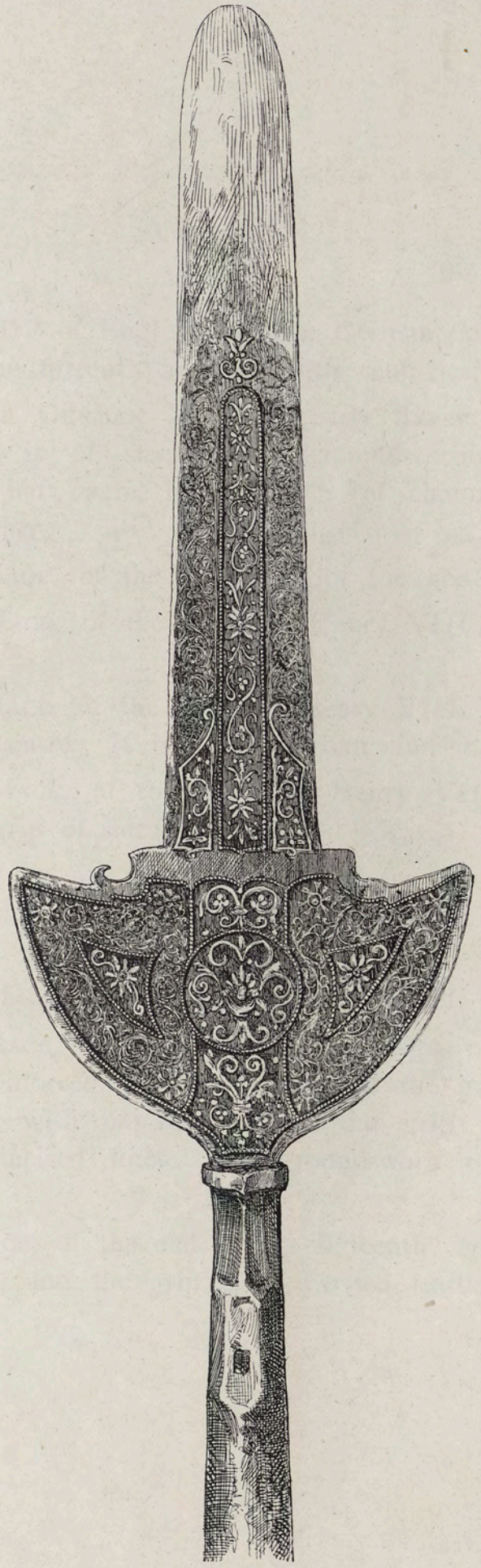
1. ITALIAN PARTISAN, of the reign of James I. This is a very rare and fine piece, being magnificently incrusted with chased silver, representing scrolls, foliage, and flowers, while the ground is finely damaskeened with gold scrollwork. It was formerly exhibited at a fine art museum in Warwickshire, and from there passed into the author's collection. A finer example of goldsmiths' work as applied to steel is rarely to be met with in any Continental museum.

2. LARGE VENETIAN GLAIVE, of the end of the sixteenth century. It is engraved with a bold design, depicting an amphitrite, dolphins, scrolls, trophies, &c., which are gilt; and in the centre is a coat-of-arms, enamelled blue and red. Formerly in Sir Coutts Lindsay's Collection.

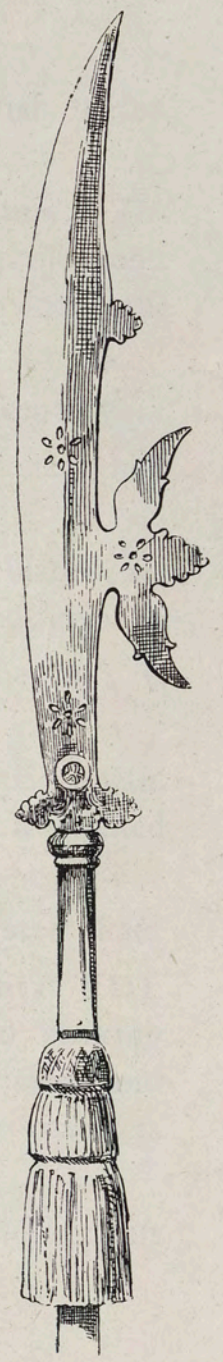
3. VENETIAN GLAIVE, of the sixteenth century. This is not so large as the preceding one, and, unlike it, may have been used in war. It is slightly etched near the socket with small scrolls. Formerly in the Mgowo Collection.



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PLATE XCI.

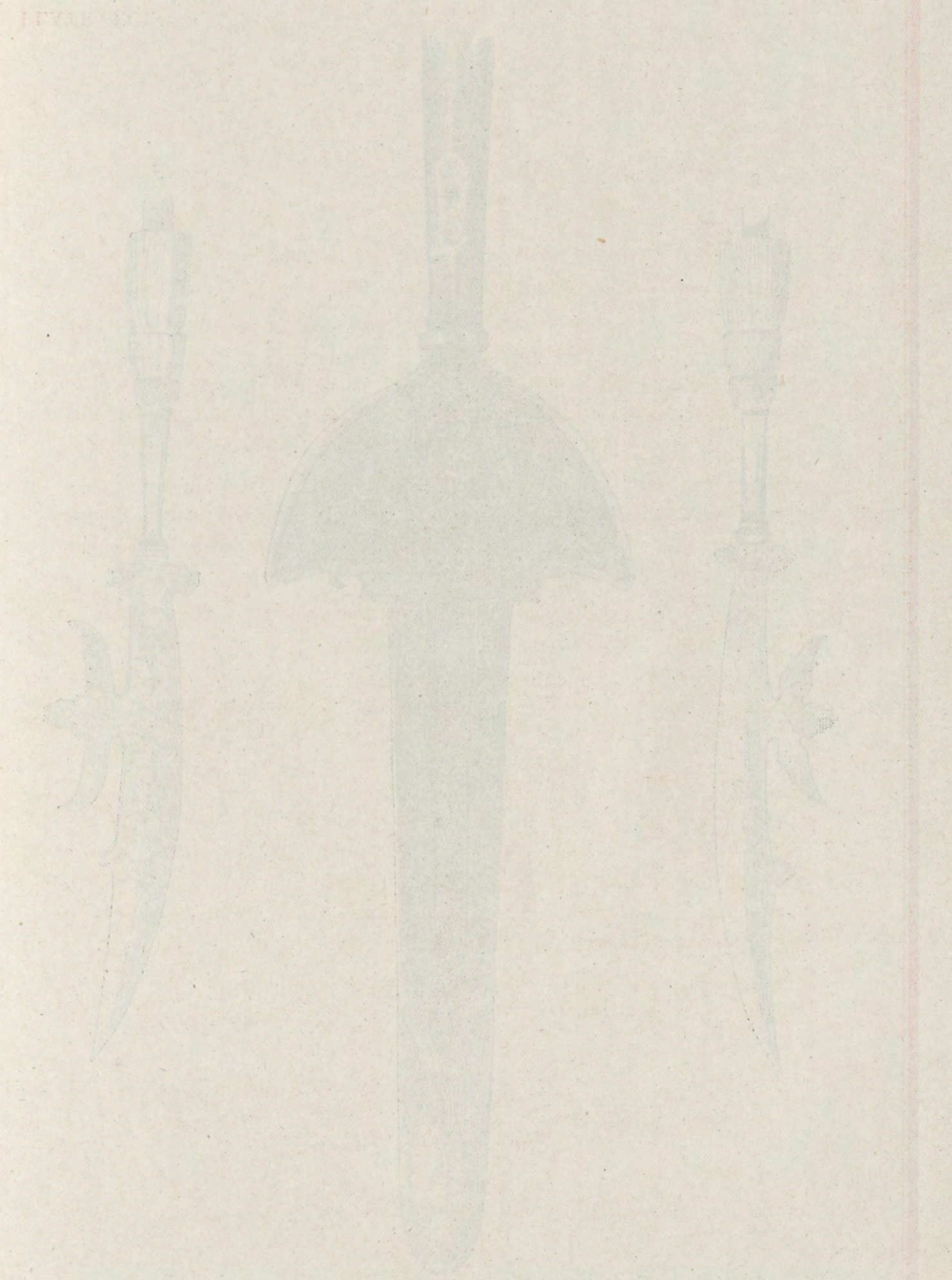


PLATE XCII.

A GROUP of English, French, German, and Polish maces, of the fifteenth and sixteenth centuries.

1. German Mace, of early fifteenth century. The head is of steel, with diamond-sectioned projections. The haft, 22in. in length, is of channelled wood, the grip being of leather.

2. French Mace, of the beginning of the sixteenth century.

3. German Mace, of the reign of Henry VIII., with steel haft and twisted grip.

4. German Mace, of the reign of Henry VIII. The blades are reinforced in the centre. It has a steel haft and a twisted grip.

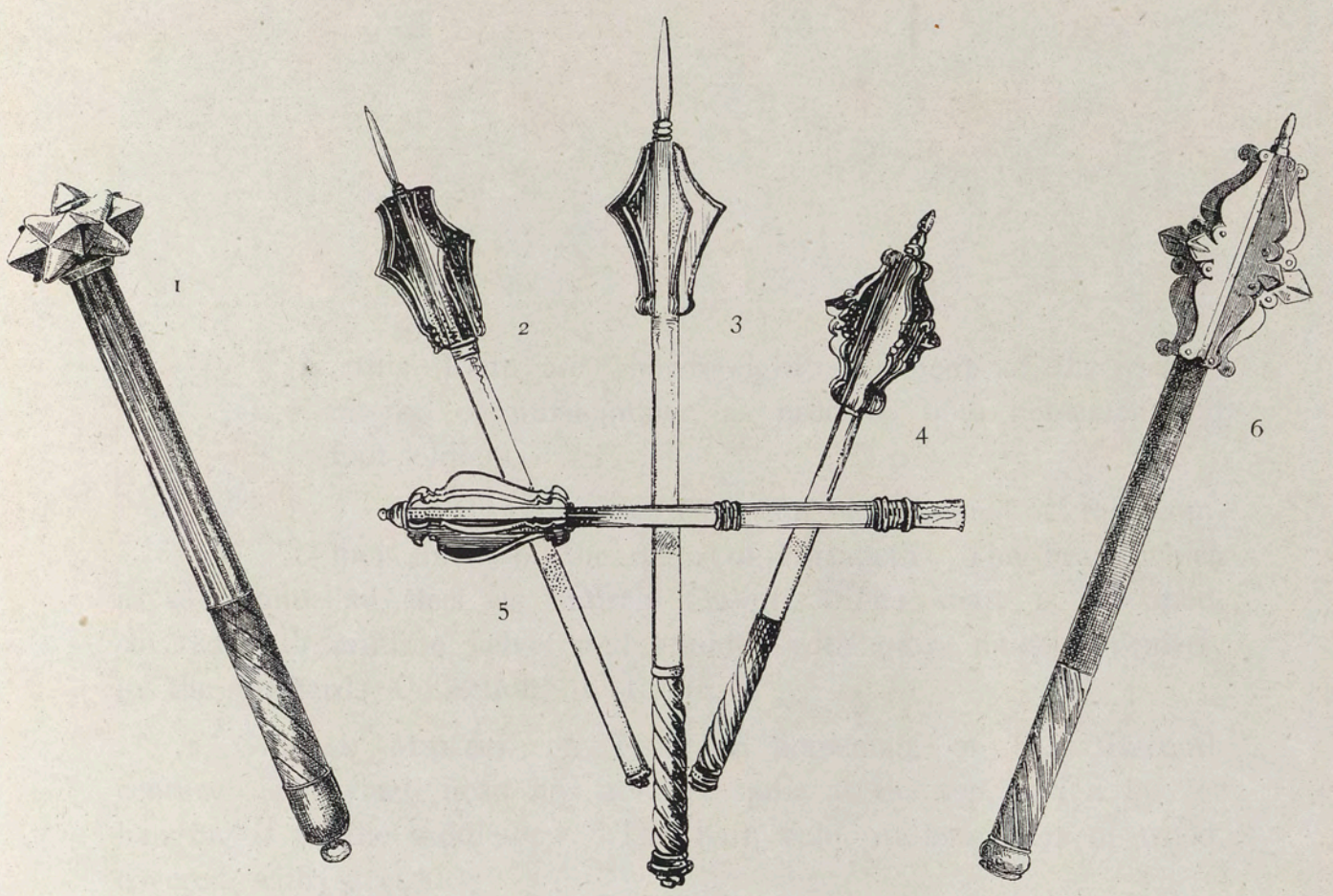
5. English Mace, of the reign of Henry VIII. The haft is of steel and the grip of hard wood.

6. German Mace, of the beginning of the reign of Elizabeth. The blades are reinforced, and the haft is of steel, with a twisted grip.

7. English Mace, of the reign of Henry VII., with steel haft.

8. French Mace, of the end of the reign of Henry VIII. The blades are reinforced. The haft, between the grip and striking portion, is chased with oak-leaves, and the grip is twisted and ornamented with incised lines. The ground-work of this mace is gilt throughout.

9. Polish Mace, of the end of the sixteenth century. The haft is faceted in parts, and the grip is of twisted leather.



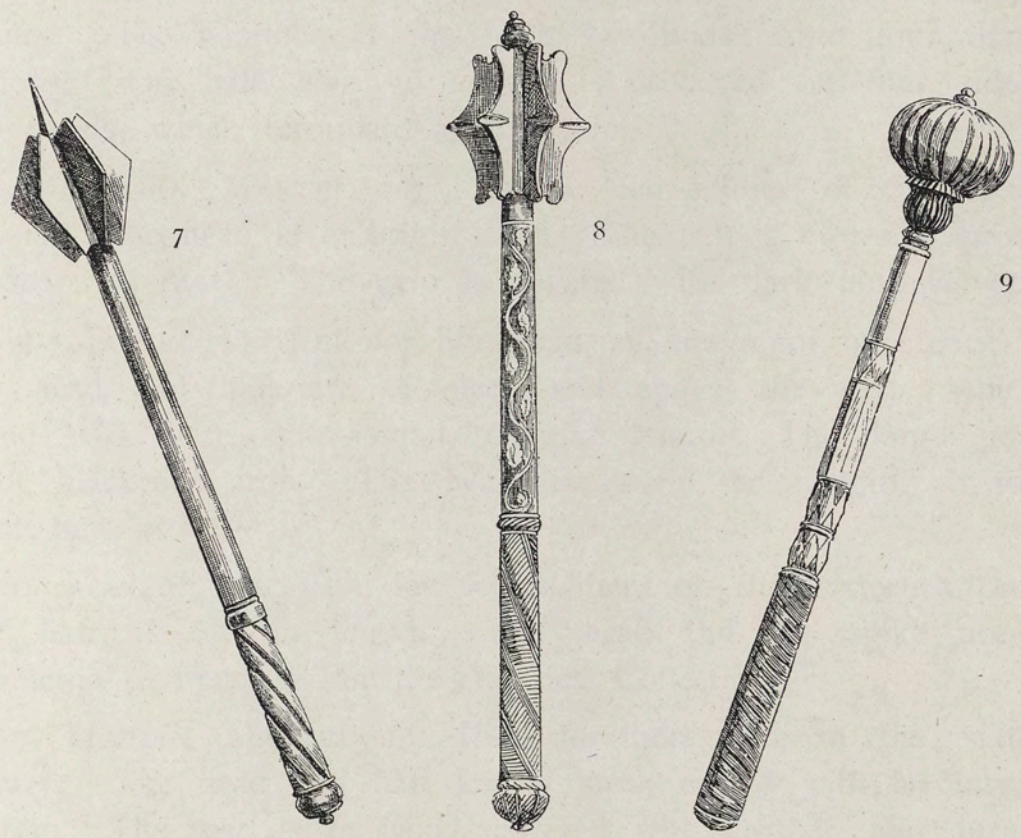


PLATE XCII.

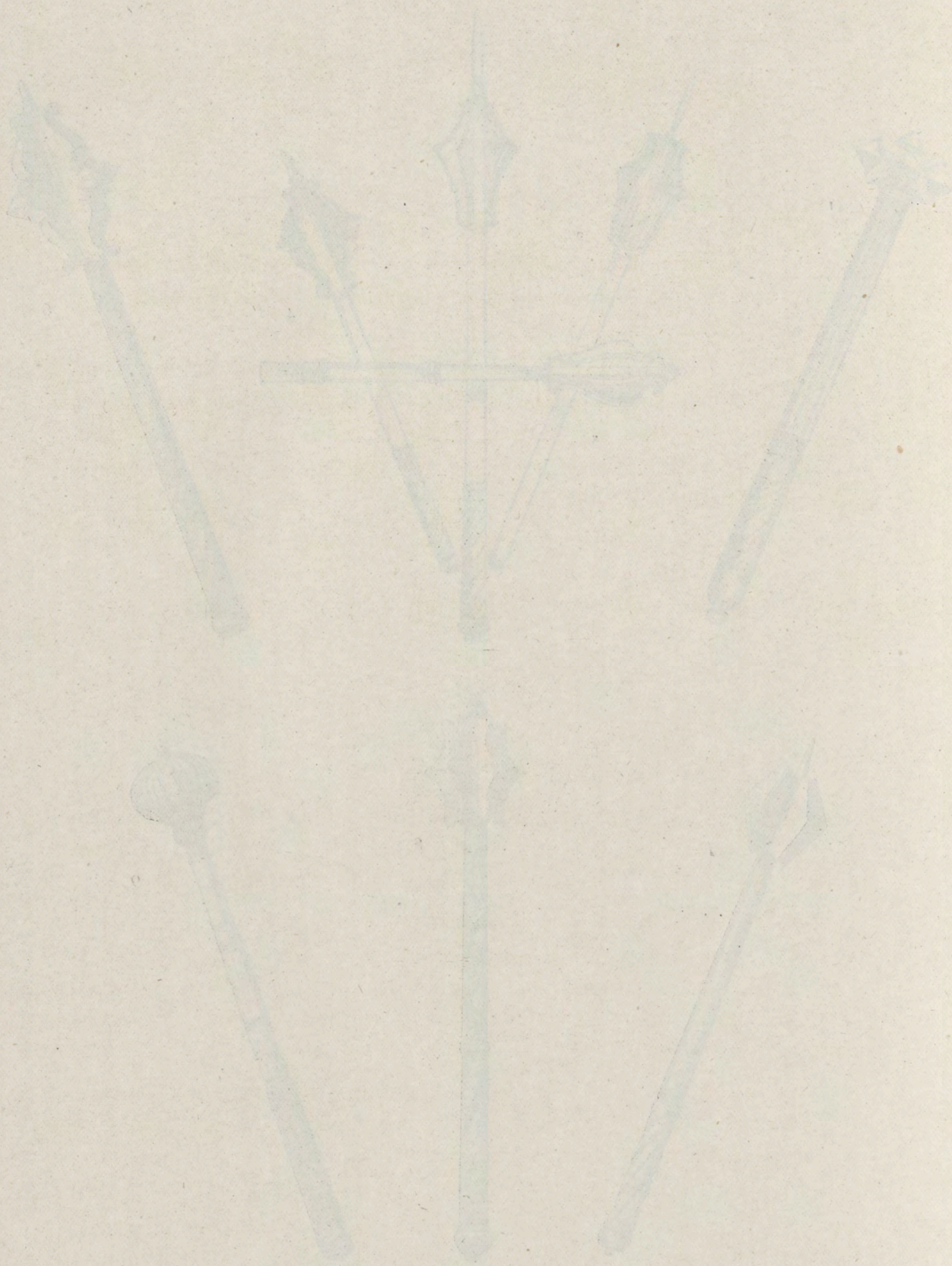


PLATE XCIII.

ON this Plate are shown eight specimens of the *martel de fer*, or war-hammer, as used by both horsemen and foot-soldiers.

1. MARTEL DE FER for horseman, of the commencement of the reign of Elizabeth. The head, which is of channelled steel, is entirely fire-gilt. The shaft is of wood, covered with crimson velvet and studded with brass nails. Formerly in the Richards Collection, in Rome.

2. GERMAN MARTEL DE FER for horseman, of the sixteenth century. The small head has a short spike at the top, and a lip for hanging it to the saddle-bow. The haft, 20in. in length, is of wood, covered with steel.

3. GERMAN MARTEL DE FER for horseman, of the sixteenth century. The hammer at the back is divided into four diamond sections. The haft, 20in. in length, is protected on four sides by iron bands, which terminate at the grip.

4. ITALIAN MARTEL DE FER for foot-soldier, of the sixteenth century. The head is of bright steel. The haft is of wood, protected by strips of steel. The grip is covered with dark blue velvet.

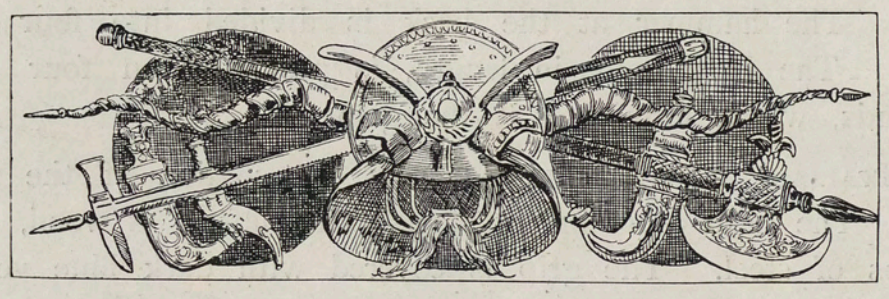
5. MARTEL DE FER for horseman, of the reign of Henry VIII. The head and haft are of steel, and above the grip, which is bound with wire, is a small, circular guard. The large pommel is of blackened iron. The head has a lip for hanging it to the saddle-bow.

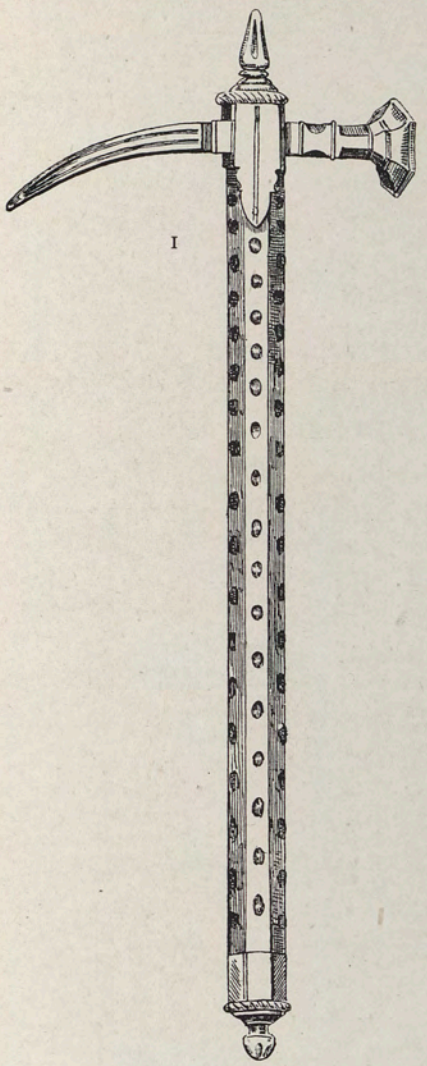
6. MARTEL DE FER for foot-soldier, of the sixteenth century. The haft is 6ft. in length. The head and the spike are very ornamental. Formerly in the Meyrick Collection.

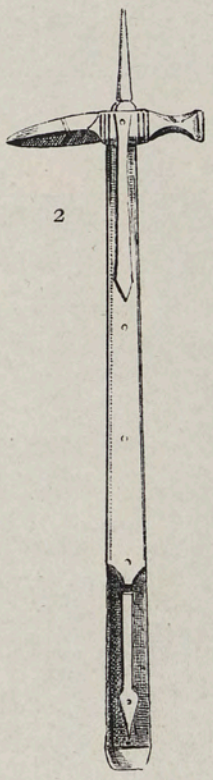
7. ITALIAN MARTEL DE FER for horseman, of the sixteenth century. The head and haft are of steel, etched with an interlaced pattern. The grip is of wood, covered with leather, and furnished

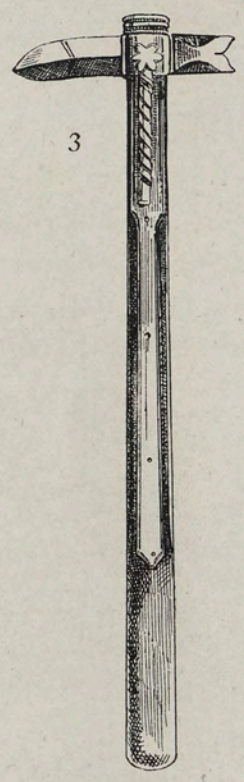
with a small, circular guard. The head has a lip for hanging it to the saddle.

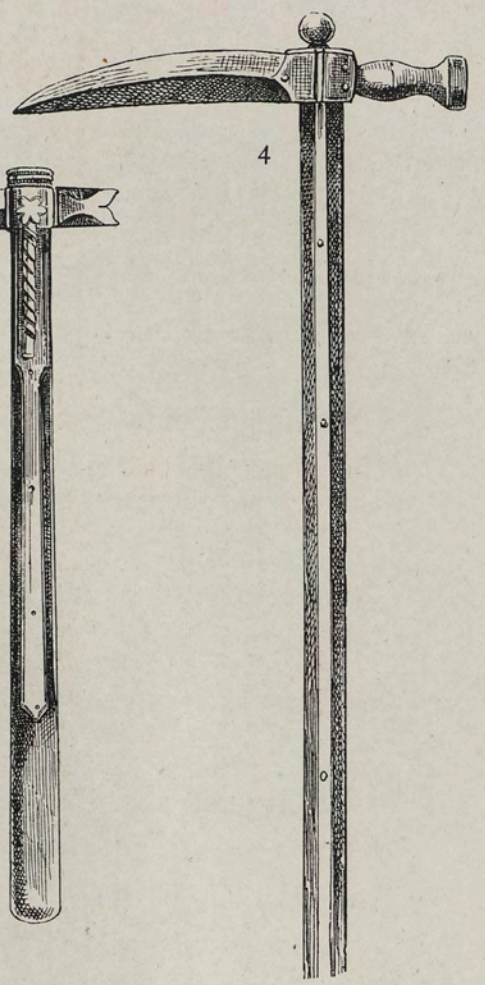
8. MARTEL DE FER for horseman, of the latter part of the reign of Henry VIII. The head and haft are of steel. The grip has a small, circular guard, to protect the hand, and is bound with wire. The head is furnished with a lip for hanging it to the saddle.

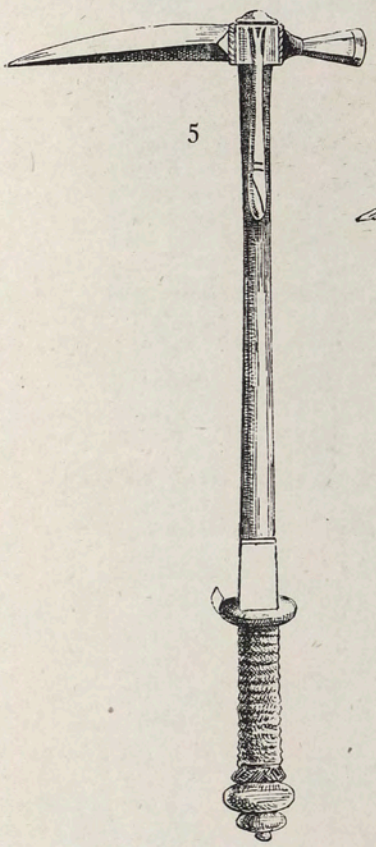


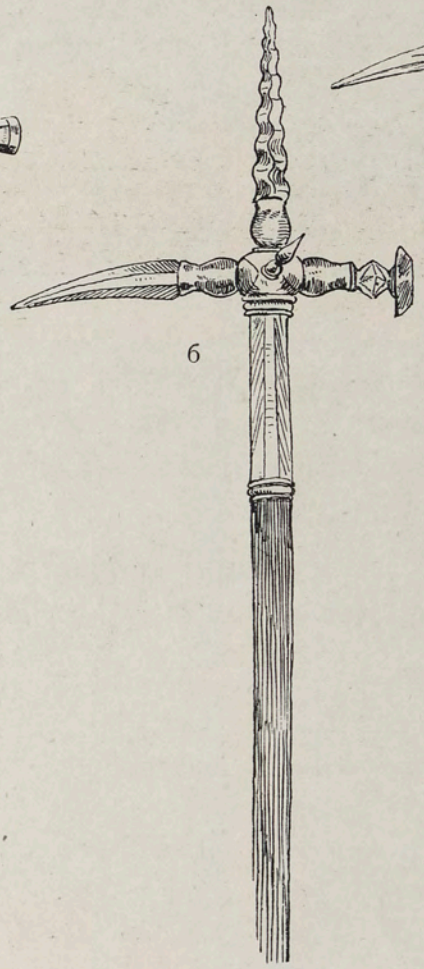

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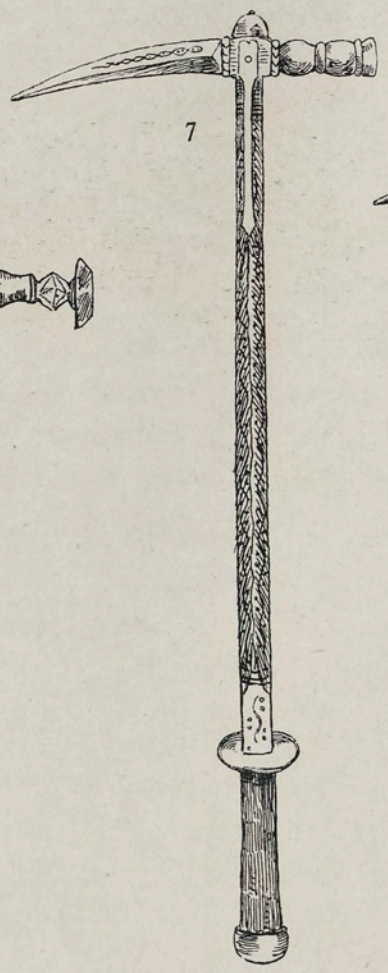

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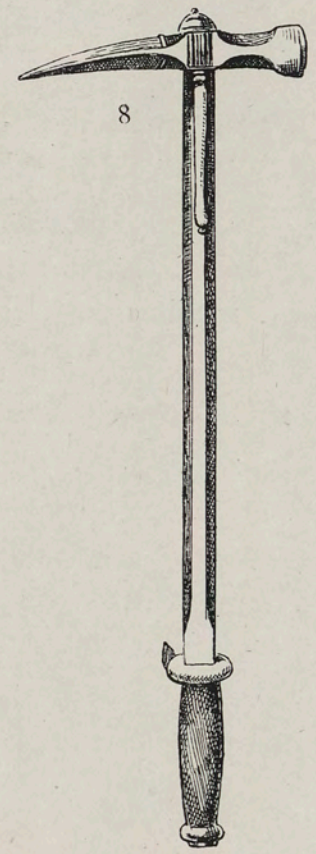

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PLATE XCIII.

PLATE XCIV.

ON this Plate are shown four battle-axes, two pole-axes, and an Italian armourer's hammer, in vogue during the fifteenth, sixteenth, and seventeenth centuries.

1. GERMAN POLE-AXE, for a foot-soldier, of the fifteenth century. The haft is of wood, the lower part of the blade being bound to it by means of raw hide.

2. POLISH BATTLE-AXE, of the end of the sixteenth century, gilt and incrusted with chased silver.

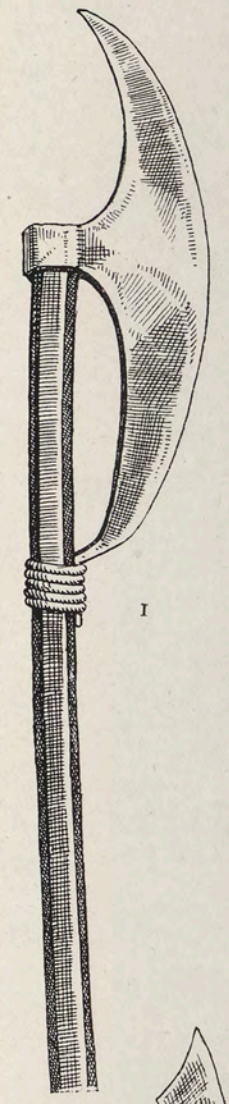
3. VENETIAN BATTLE-AXE, for a foot-soldier, of the beginning of the seventeenth century. The hammer is flat, and the blade is finely engraved and dotted with silver. The bands which secure the axe to the haft are pierced, showing brass underneath.

4. GOTHIC POLE-AXE, of the end of the fifteenth century, with saw-edged hammer. The blade is pierced with a quatrefoil and inlaid with brass. The bands which secure the axe to the haft are also pierced.

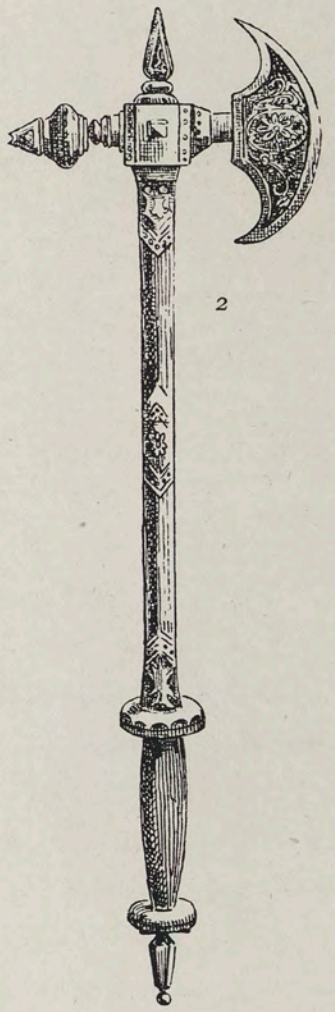
5. GOTHIC BATTLE-AXE, of the fifteenth century, with turret-edged hammer. In the middle of the haft is a small vamplate, to protect the hands. This weapon is of German manufacture.

6. VENETIAN BATTLE-AXE, of the end of the sixteenth century. The blade is finely engraved, and the haft is bound with wire. The grip is of engraved steel, and is furnished with a ring, as shown in the illustration, for attaching the axe to the saddle.

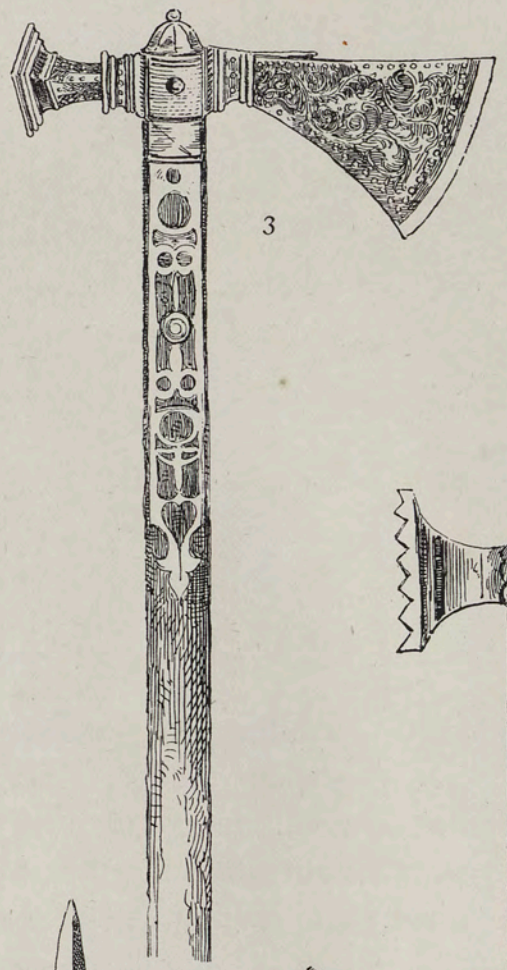
7. ITALIAN ARMOURER'S HAMMER, probably used as a sign of office in some armourers' guild in the sixteenth century. The head is beautifully chased with fabulous monsters.



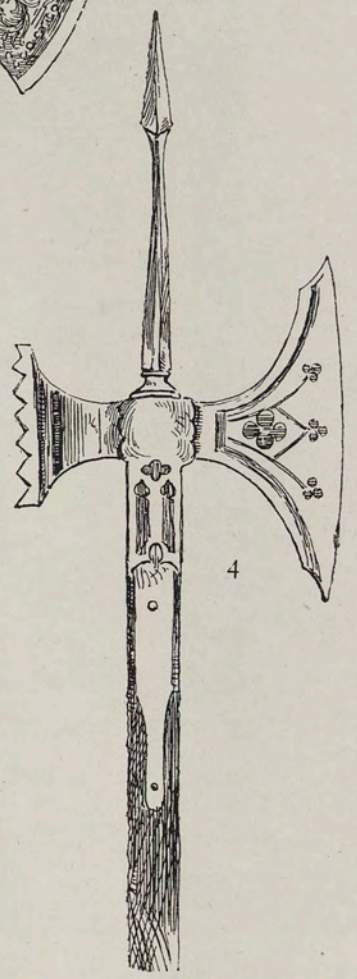
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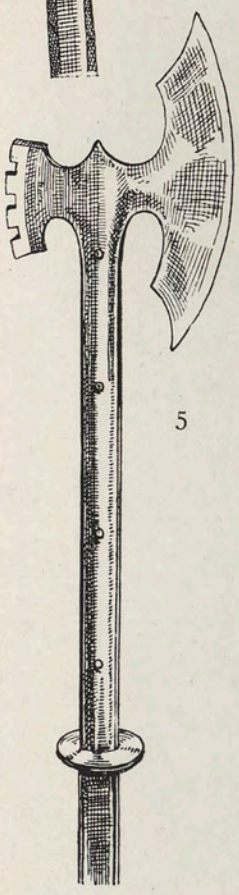
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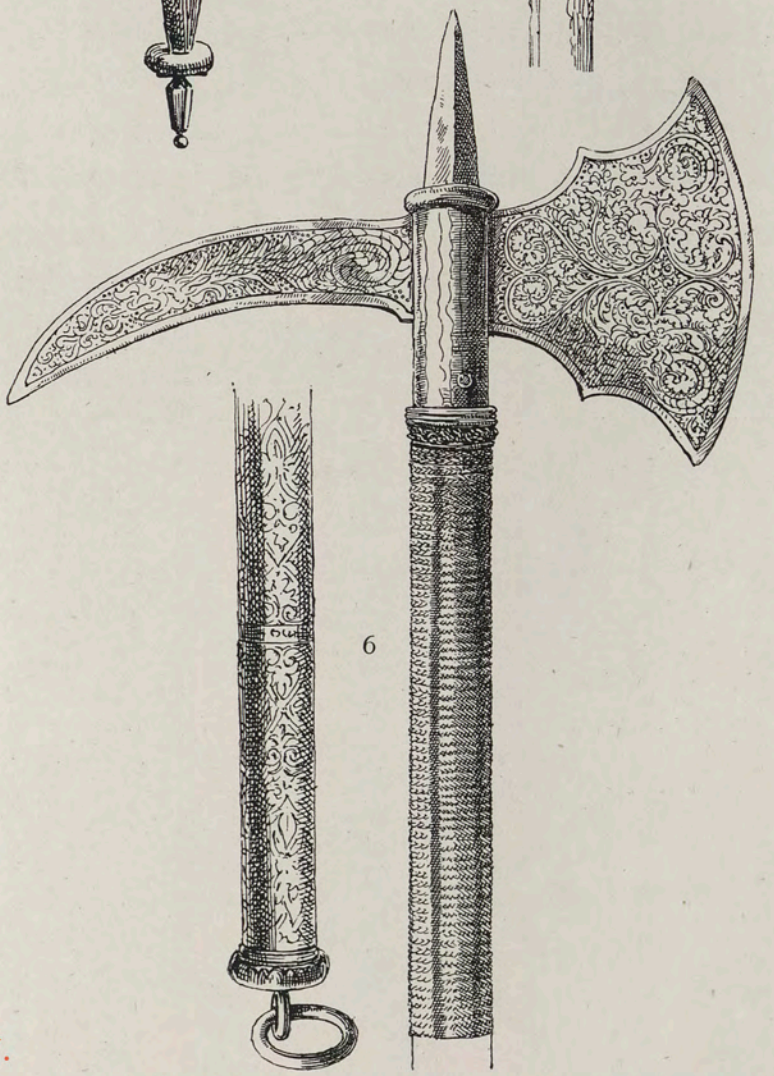
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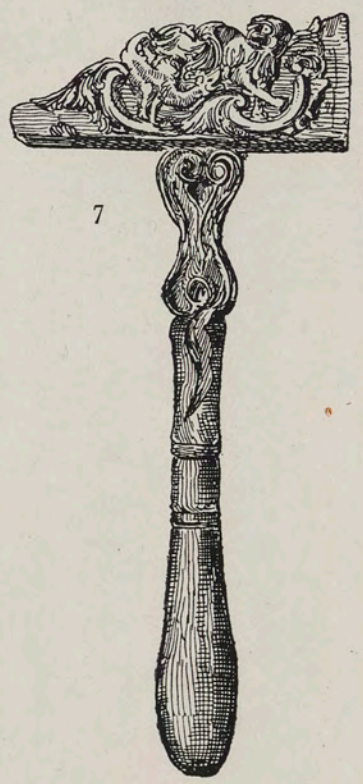
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PLATE XCIV.

PLATE XCV.

SPECIMENS of cross-bows with windlass attached, of the reign of Henry VII. These weapons, which are exceedingly heavy, were in great demand amongst the Genoese during the whole of the fifteenth century, after which they became much lighter and were of more delicate construction.

1. GERMAN CROSS-BOW with windlass. The stock is of ebony, inlaid with engraved ivory in the form of scrolls and flowers.

2. GERMAN CROSS-BOW with windlass attached, the box of which has an armourer's mark stamped on it. The stock, which is of ebony, is inlaid with ivory and mother-of-pearl, engraved to represent scrolls, flowers, and foliage.

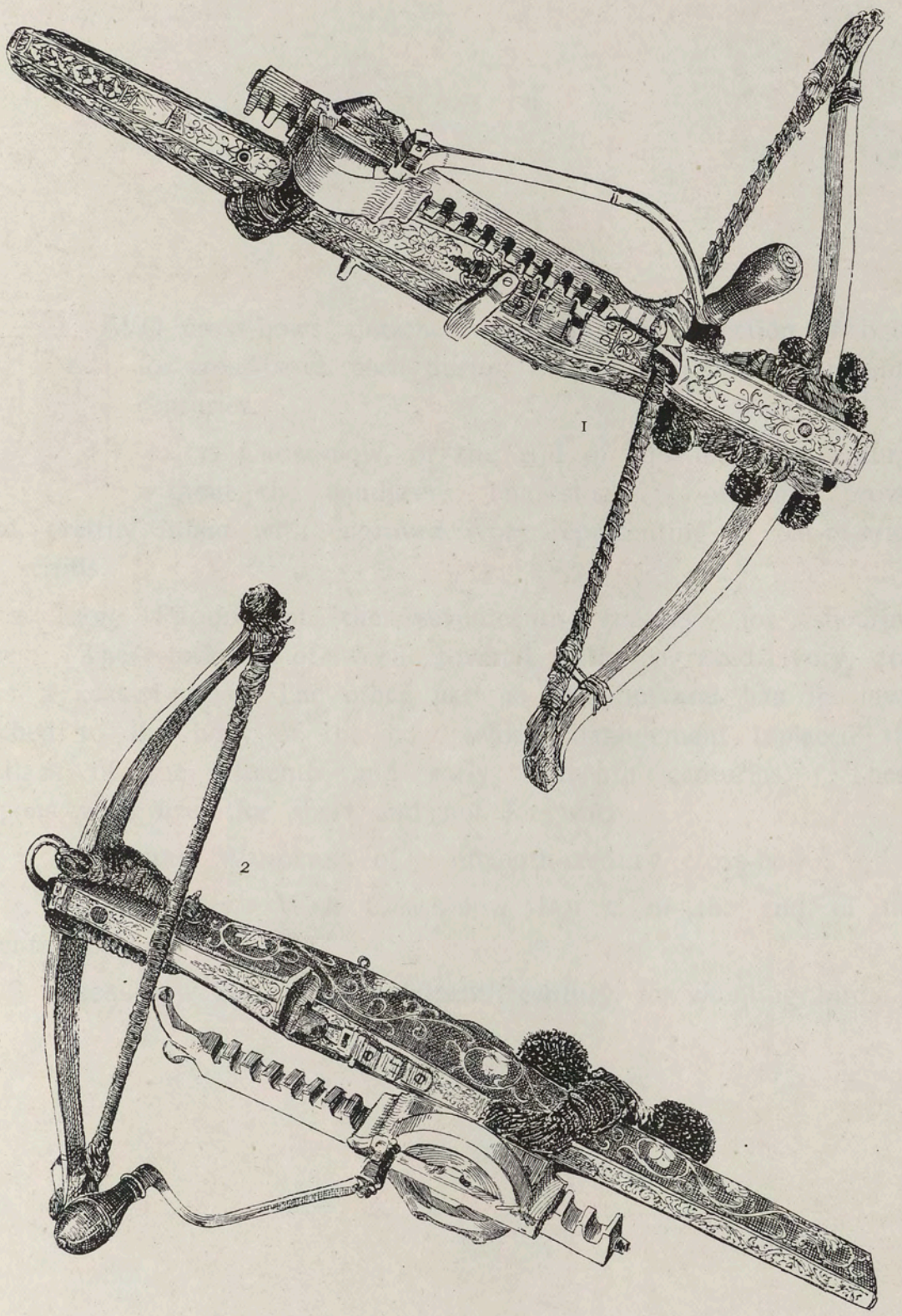


PLATE XCV.



PLATE XCVI.

TWO cross-bows, detached windlass, and selection of bolts for cross-bows, used during the fifteenth and seventeenth centuries.

1. Cross-bow, of the end of the fifteenth century, without the windlass. The stock is of light brown wood, prettily inlaid with engraved ivory representing a coat-of-arms and scrolls.

2. Iron Prodd, of the seventeenth century, for shooting stones. The stock is of wood, covered with engraved ivory, and bears a coat-of-arms. The other part is of iron, and has its lever attached to the body of the bow, which arrangement replaced the windlass of the fifteenth and early sixteenth centuries. These weapons were used for sport and not for war.

3. Detached Windlass of a fifteenth-century cross-bow.

4, 5, 6, and 7. War Cross-bow Bolts, of the end of the fifteenth century.

8. Cross-bow Bolt, of the fifteenth century, for shooting birds.

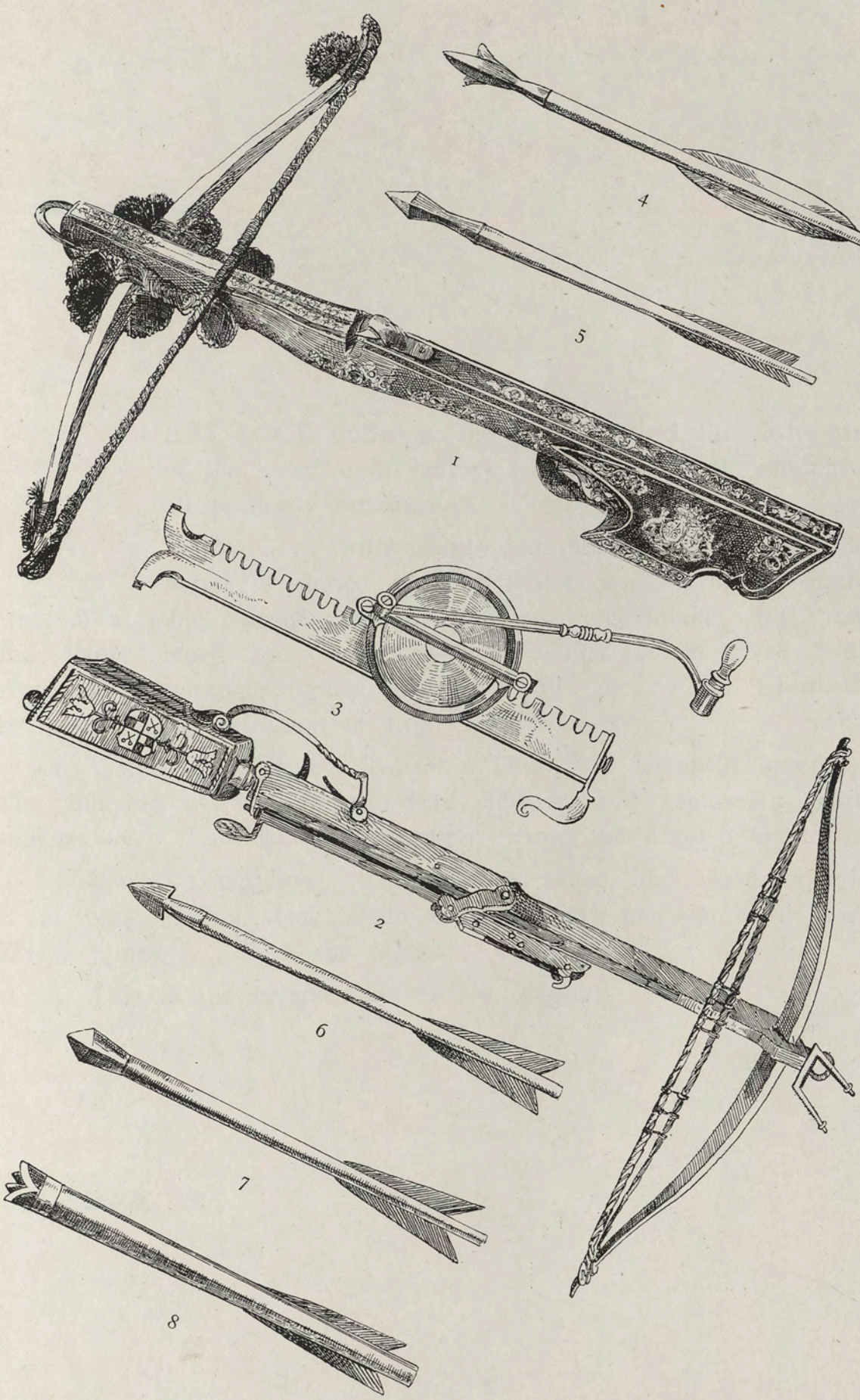


PLATE XCVI.

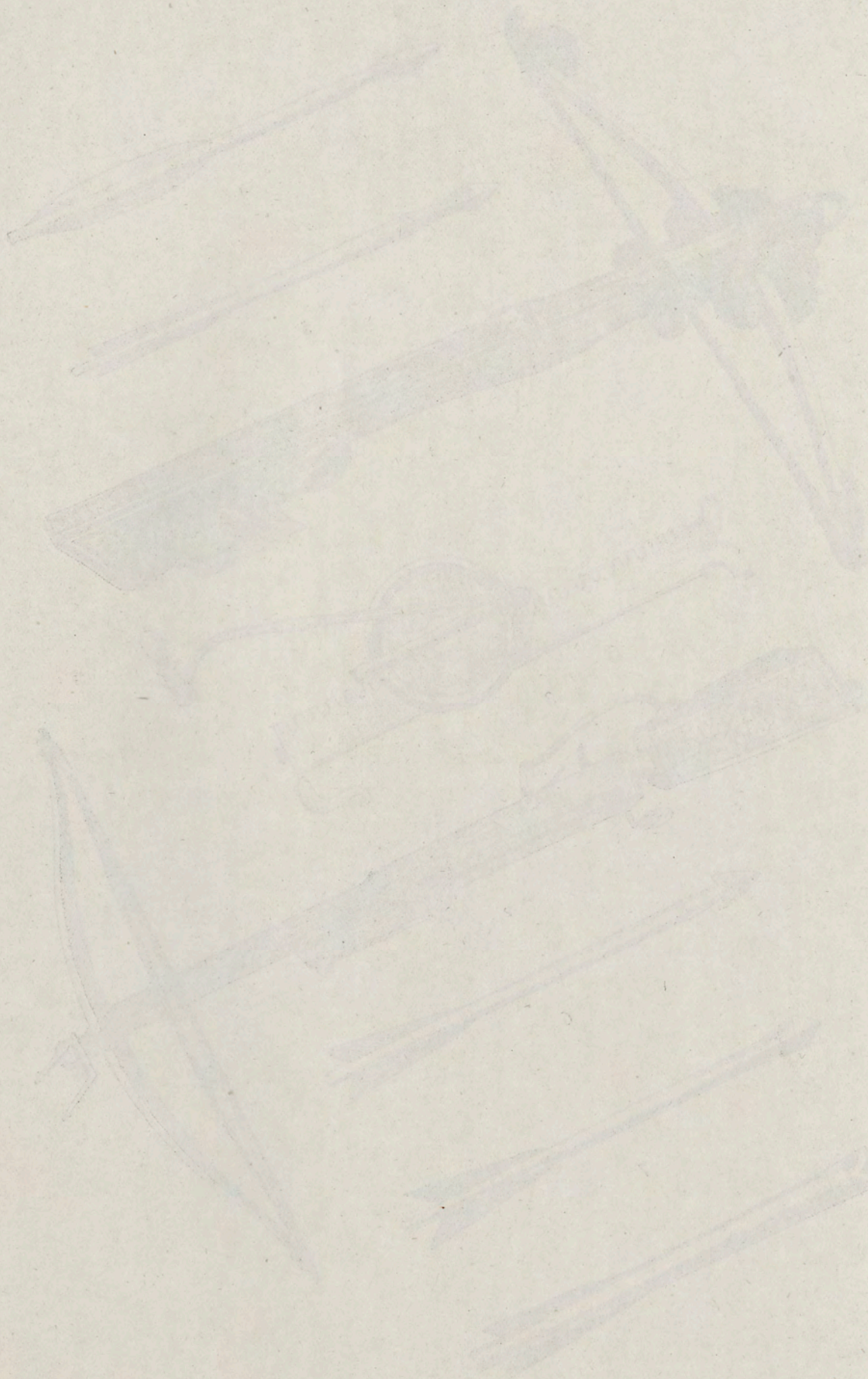


PLATE XCVII.

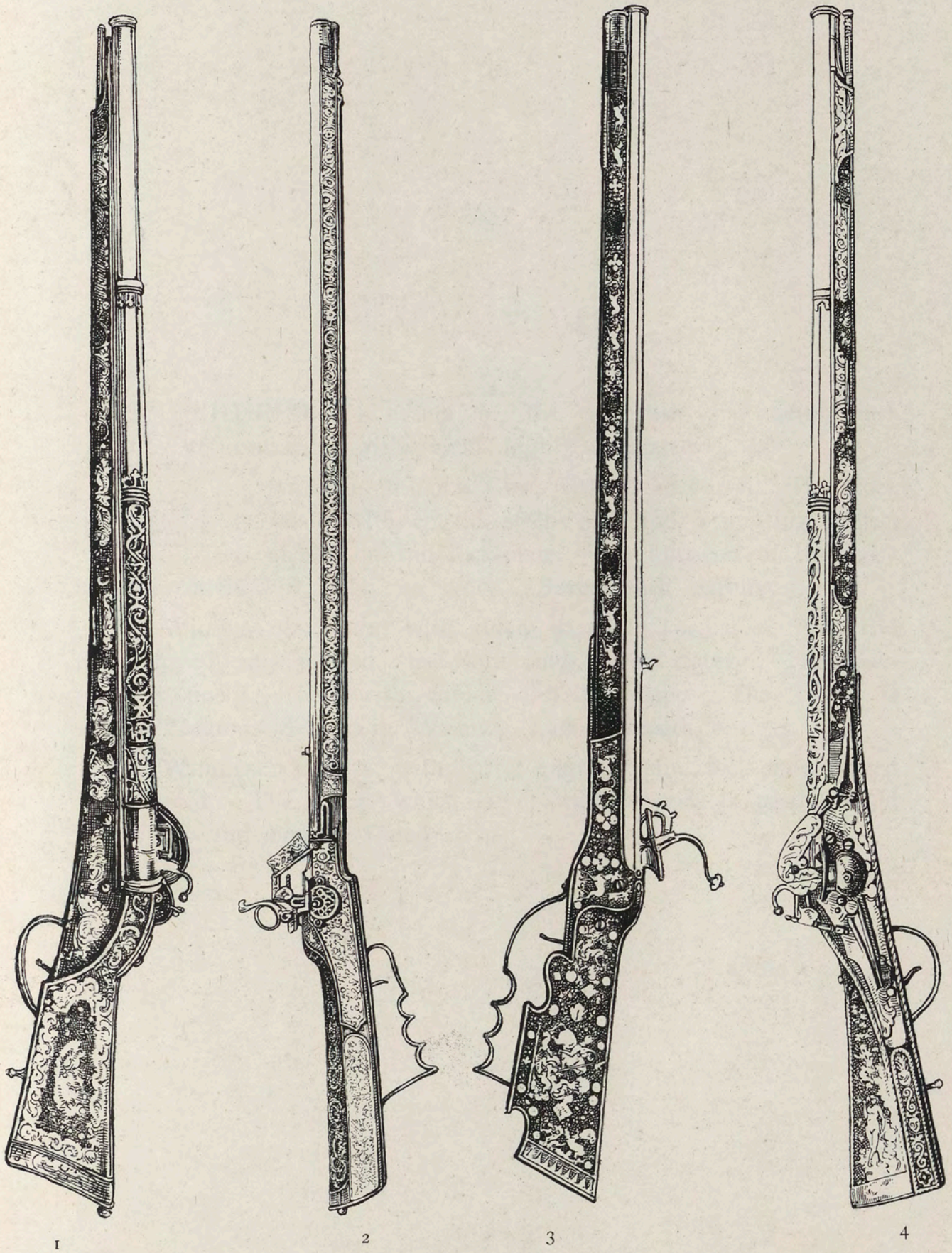
WHEEL-LOCK guns, of the sixteenth and the early part of the seventeenth century, one with firelock combined, all profusely ornamented.

1. GUN, with wheel- and fire-lock combined. The barrel is chased in high relief, with scrolls and the arms of a noble Spanish family. The stock is inlaid with green and white ivory and mother-of-pearl, which is engraved with grotesque Romanesque figures, animals, scrolls, &c. *Temp.* Elizabeth. Formerly in the collection of Lord Londesborough.

2. WHEEL-LOCK SPORTING-GUN. This is a beautiful specimen. The inlaying is very minute and artistic, and represents battle subjects, &c. Late sixteenth century. From the Mgowo Collection.

3. WHEEL-LOCK GUN. The barrel is blued, and the back-sight is of brass. This stock is inlaid with ivory and mother-of-pearl. *Temp.* James I. From the Mgowo Collection.

4. This is the reverse side of No. 1 gun.



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PLATE XCVII.



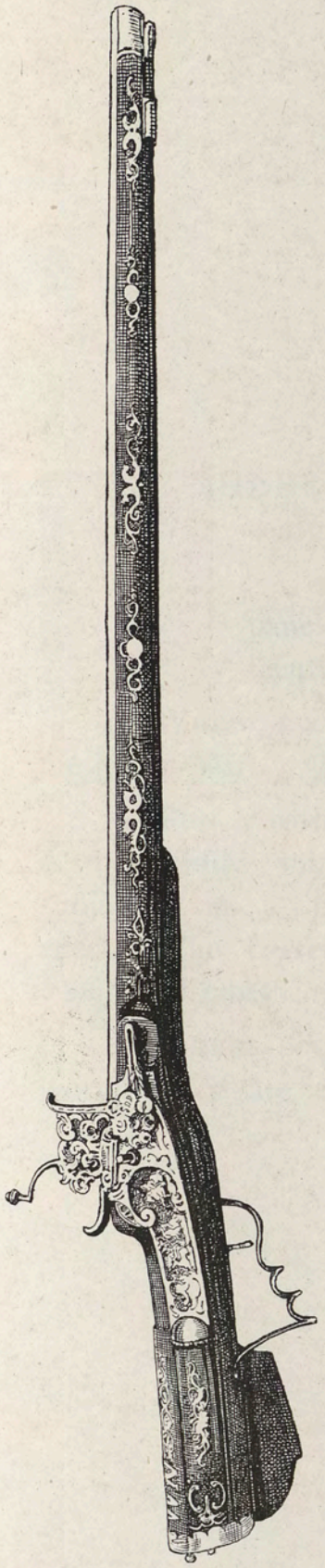
PLATE XCVIII.

WHEEL-LOCK guns of the sixteenth and seventeenth centuries, with stocks highly decorated.

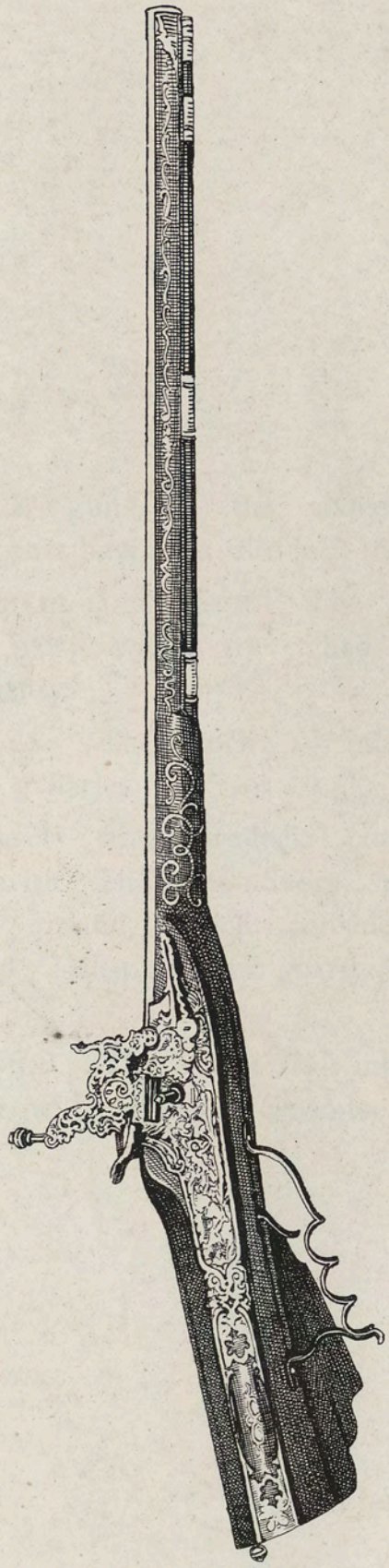
1. WHEEL-LOCK GUN, with blued barrel. The stock is inlaid with chased steel-work, and a hunting subject is etched on the lock-plate. The butt-end of the stock has the letters "R. R. N." in ivory. Seventeenth century.

2. WHEEL-LOCK GUN, with rifled barrel. The stock is inlaid with chased and pierced steel-work and silver tracery. The lock-plate is finely etched with cupids and landscape. The barrel is signed "Marcus Zelner, in Wienn." Late sixteenth century.

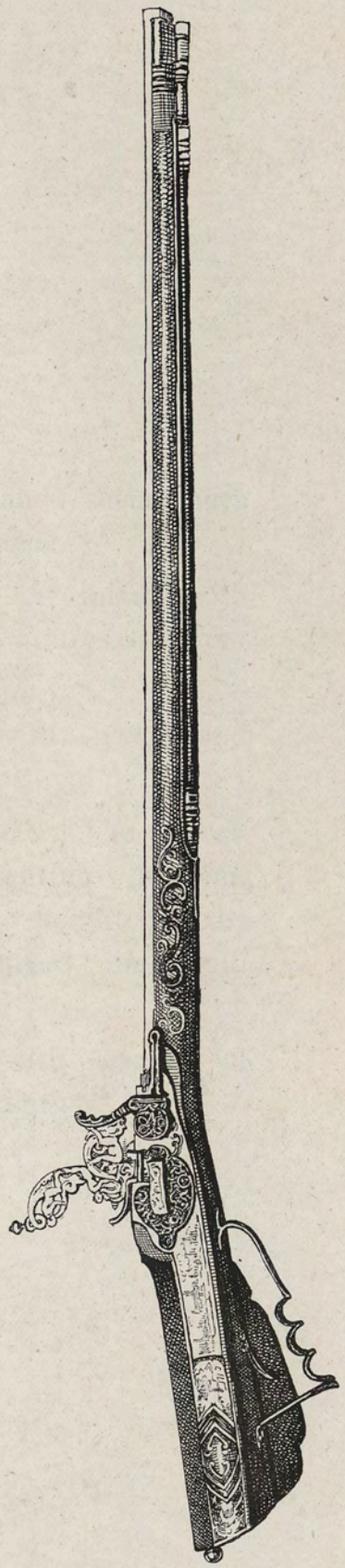
3. WHEEL-LOCK GUN, with barrel engraved and lock-plate chased and pierced. The stock, which is of walnut-wood, is partly inlaid with ivory and brass. Dated 1681.



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PLATE XCVIII.

PLATE XCIX.

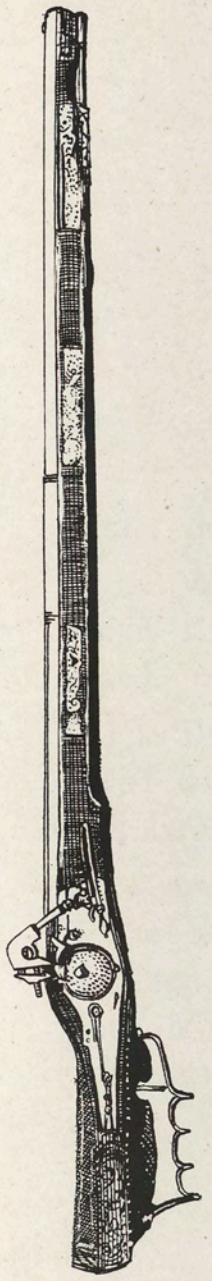
WHEEL-LOCK guns, of the sixteenth and seventeenth centuries, one having a fire-lock combined.

1. WHEEL-LOCK GUN. The stock is inlaid with panels of ivory, which are etched with figures. Seventeenth century.

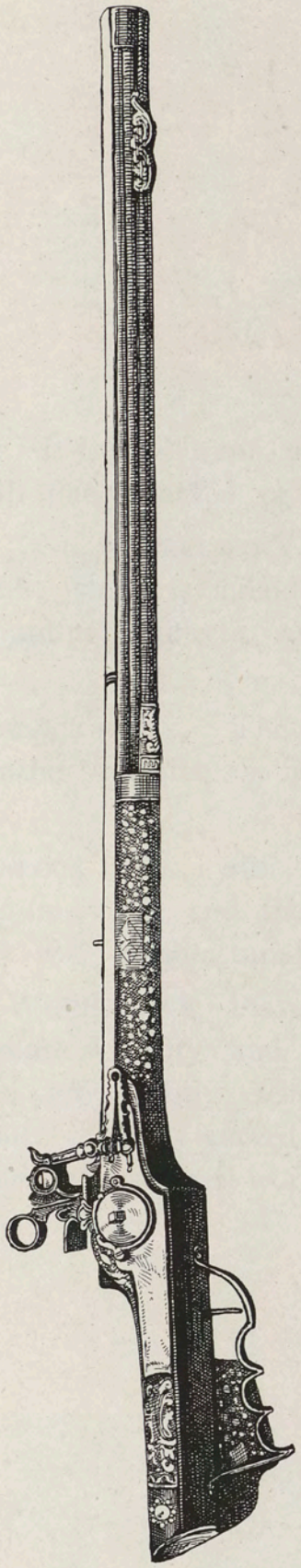
2. WHEEL-LOCK GUN. The stock is inlaid with ivory and mother-of-pearl. *Temp.* Charles I.

3. GUN, with wheel- and fire-lock combined. The stock is beautifully inlaid with engraved ivory, representing hunting subjects, on a black ground, which considerably heightens the effect. The barrel and lock-plate are partly engraved and gilt. *Temp.* Elizabeth.

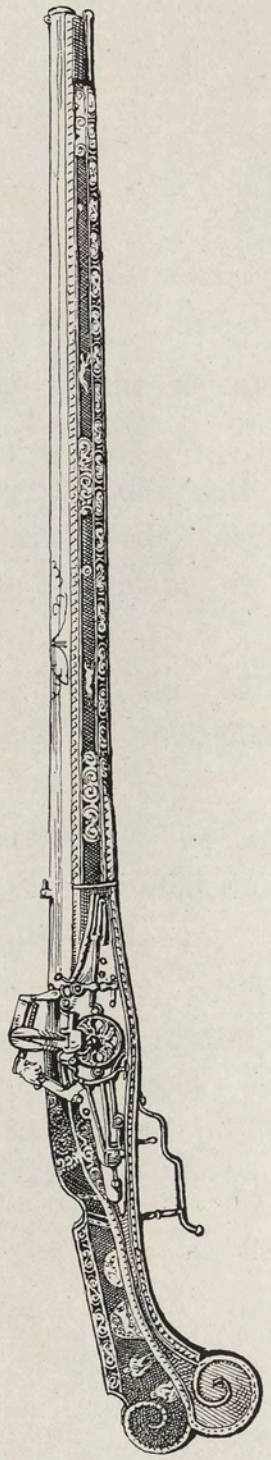
4. WHEEL-LOCK GUN. The stock is inlaid with panels of ivory, which are etched with figures. Seventeenth century.



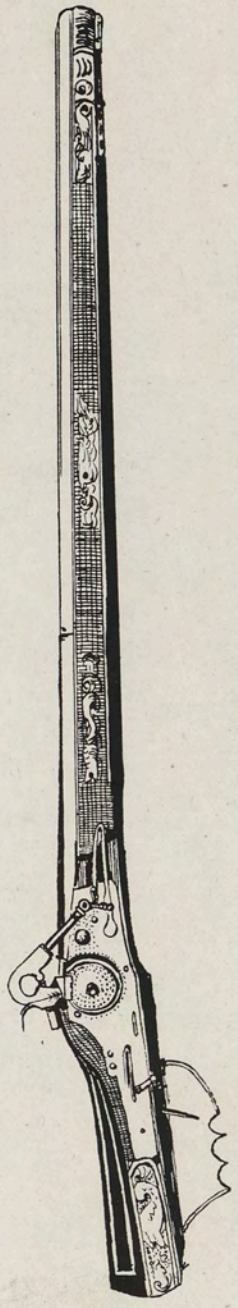
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PLATE XCIX.

PLATE C.

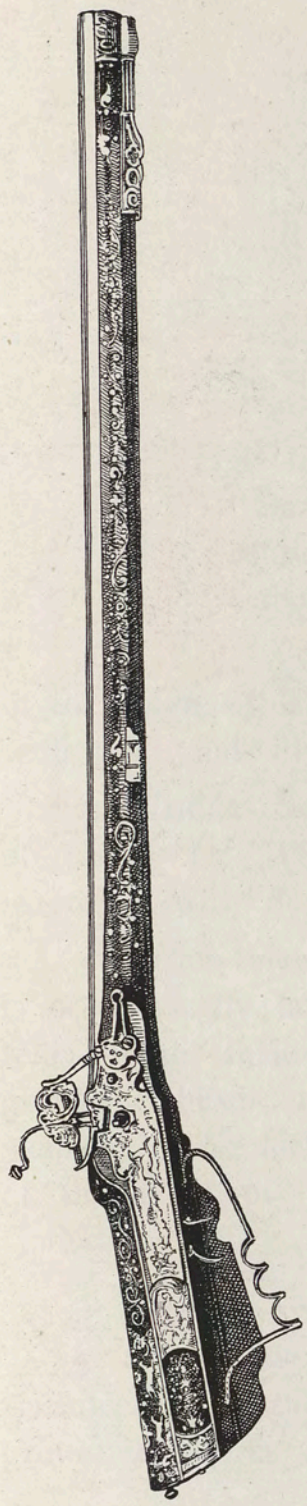
WHEEL-LOCK guns and pistol of the seventeenth century, all finely carved or inlaid.

1. WHEEL-LOCK SPORTING-GUN, with rifled barrel. The stock is inlaid with engraved ivory, representing hunting subjects, and the lock-plate is chased with similar designs.

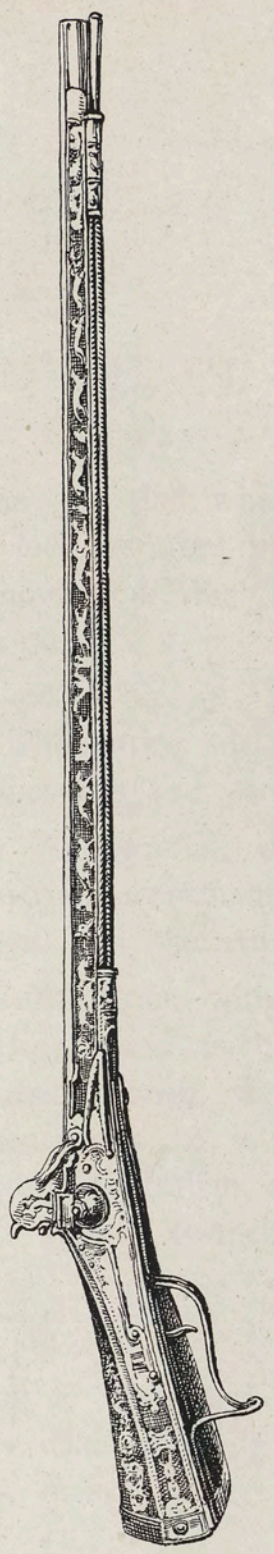
2. WHEEL-LOCK GUN. The stock is inlaid with ivory, the design representing hunting subjects, and the lock-plate is slightly etched.

3. WHEEL-LOCK GUN, with rifled barrel. The stock is finely carved with figures, &c., and the lock-plate is etched and inscribed. This large gun was manufactured in Innsbruck.

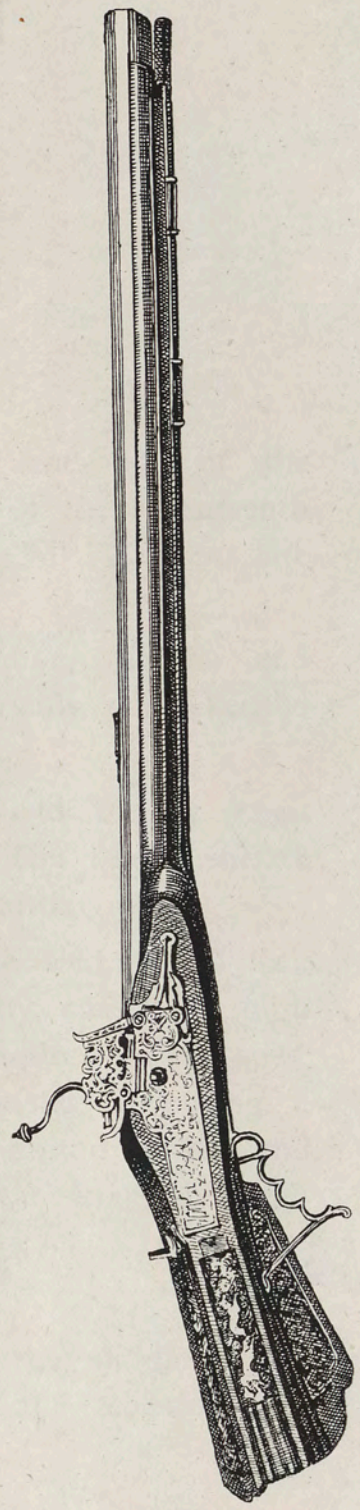
4 and 5. WHEEL-LOCK PISTOL (two views), of the beginning of the seventeenth century and of Spanish-Moresque origin. The lock and barrel are slightly etched, and the stock, which is very short in the butt, is finely carved with scrolls and profusely mounted with chased and pierced steel-work of a delicate design.



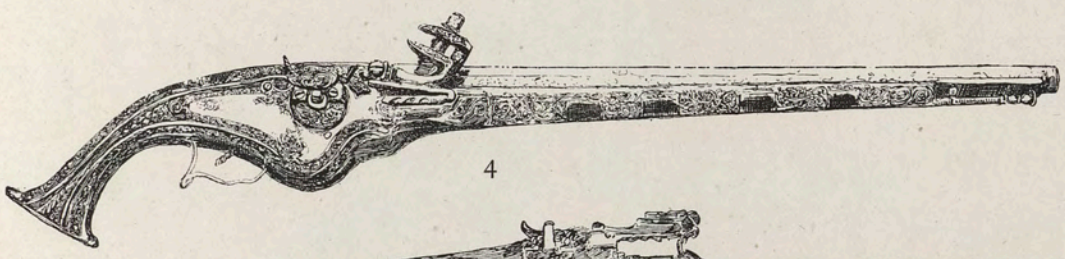
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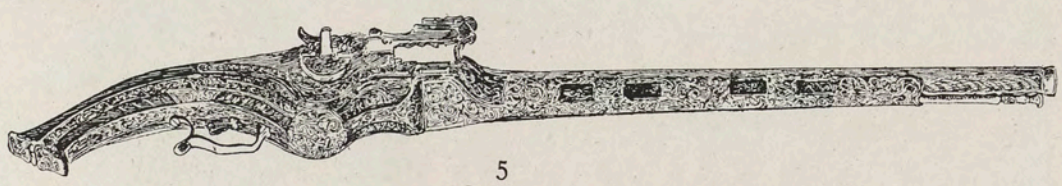
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PLATE C.

PLATE CI.

THREE specimens of the wheel-lock and one of the "Snaphaunce" lock, as used in guns of the seventeenth century, are shown on this Plate. All of them are elaborately decorated.

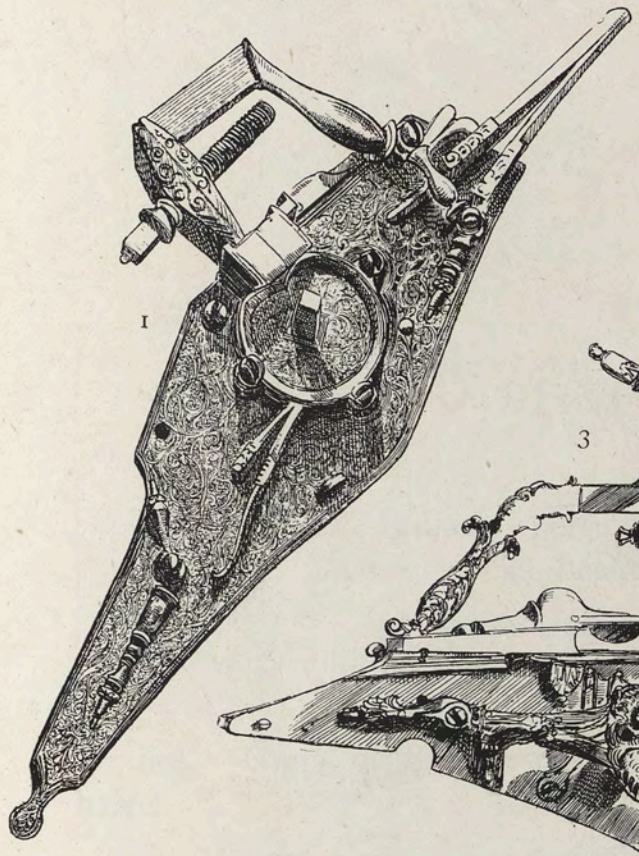
1. WHEEL-LOCK OF AN ARQUEBUSE, of the end of the reign of Elizabeth. The entire surface is richly damaskeened with gold and silver in arabesques and scrolls.

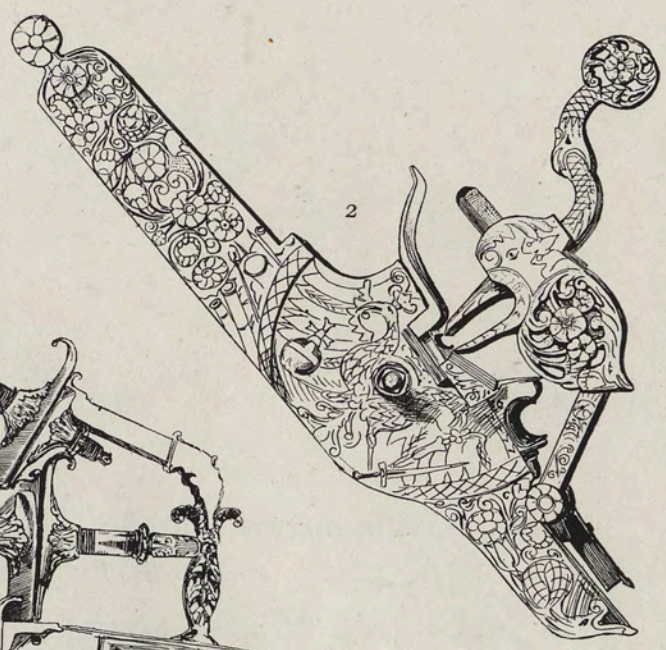
2. WHEEL-LOCK OF AN ARQUEBUSE, of the end of the reign of James I. It is of Austrian workmanship. The whole surface is etched with flowers, foliage, and the Austrian arms.

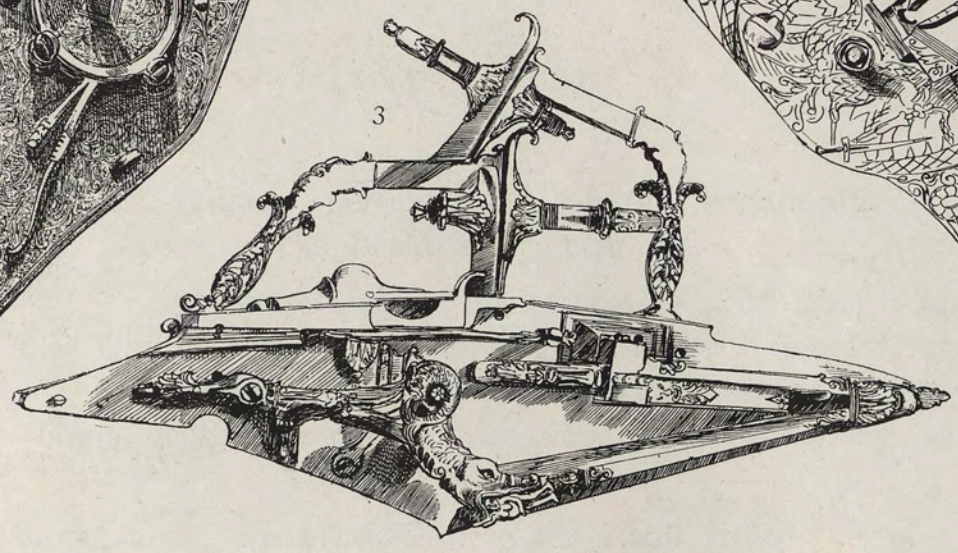
3. Inside view of a WHEEL-LOCK with double feed. This lock is of unusually large proportions, and is beautifully chased in high relief, both inside and outside, with female figures, arabesques, grotesque heads, and representations of a sea-monster devouring a woman. The lock is probably of Italian execution, and of the end of the reign of Elizabeth. It was formerly in the Londesborough Collection.

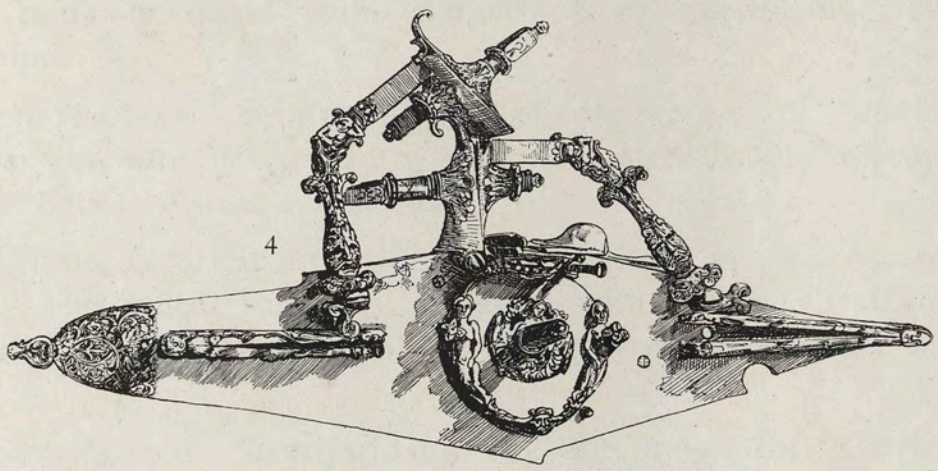
4. Outside view of No. 3.

5. SNAPHAUNCE LOCK OF A SPANISH GUN, of the middle of the seventeenth century. It is elaborately pierced and chased with grotesque figures of animals, masks, &c.









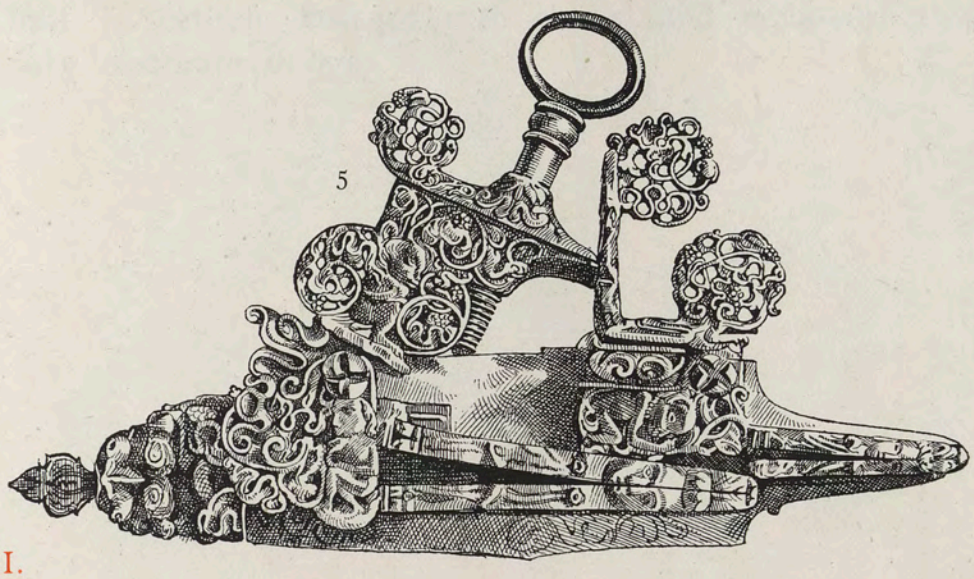


PLATE CI.

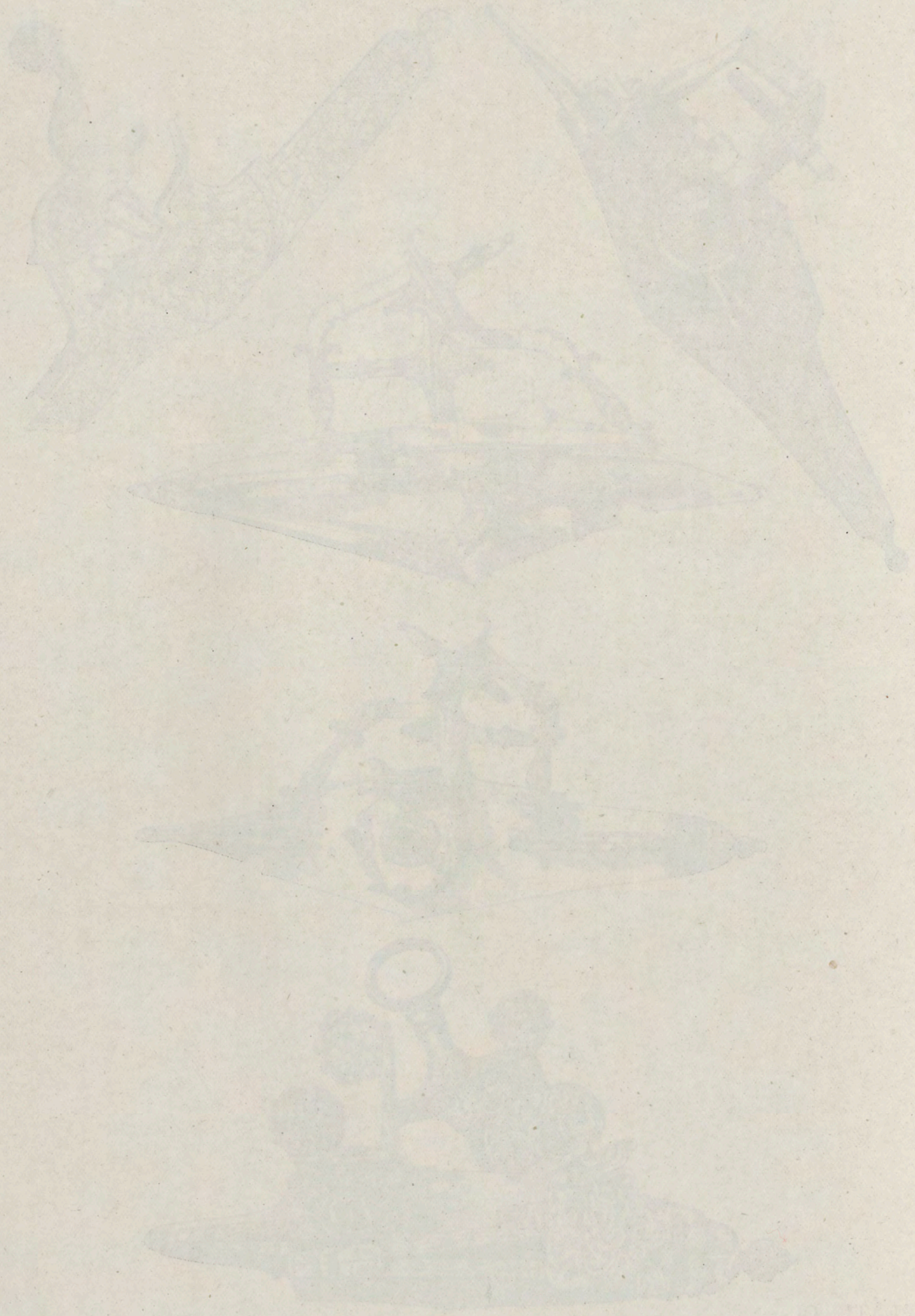


PLATE CII.

FIVE Italian sporting-guns, of the seventeenth century, having stocks beautifully decorated.

1. SNAPHAUNCE SPORTING-GUN, of the reign of Charles II. The stock is covered with pierced, chased, and embossed steel-work on a dark walnut-wood ground. Guns of this description are very light and long in the barrel.

2. WHEEL-LOCK SPORTING-GUN, with small, rifled barrel. The stock is minutely inlaid with engraved ivory, representing subjects of the hunt.

3. SNAPHAUNCE SPORTING-GUN, of the reign of Charles II. The stock is entirely covered with bright steel tracery representing grotesque figures, birds, scrolls, &c.

4. WHEEL-LOCK SPORTING-GUN, of the end of the seventeenth century. The rifled barrel is incrusted with silver. The stock is inlaid with ivory and mother-of-pearl, engraved to represent hunting subjects.

5. SNAPHAUNCE SPORTING-GUN, of the reign of Charles II. The butt is entirely covered with chased and embossed steel-work, of a very elaborate design.

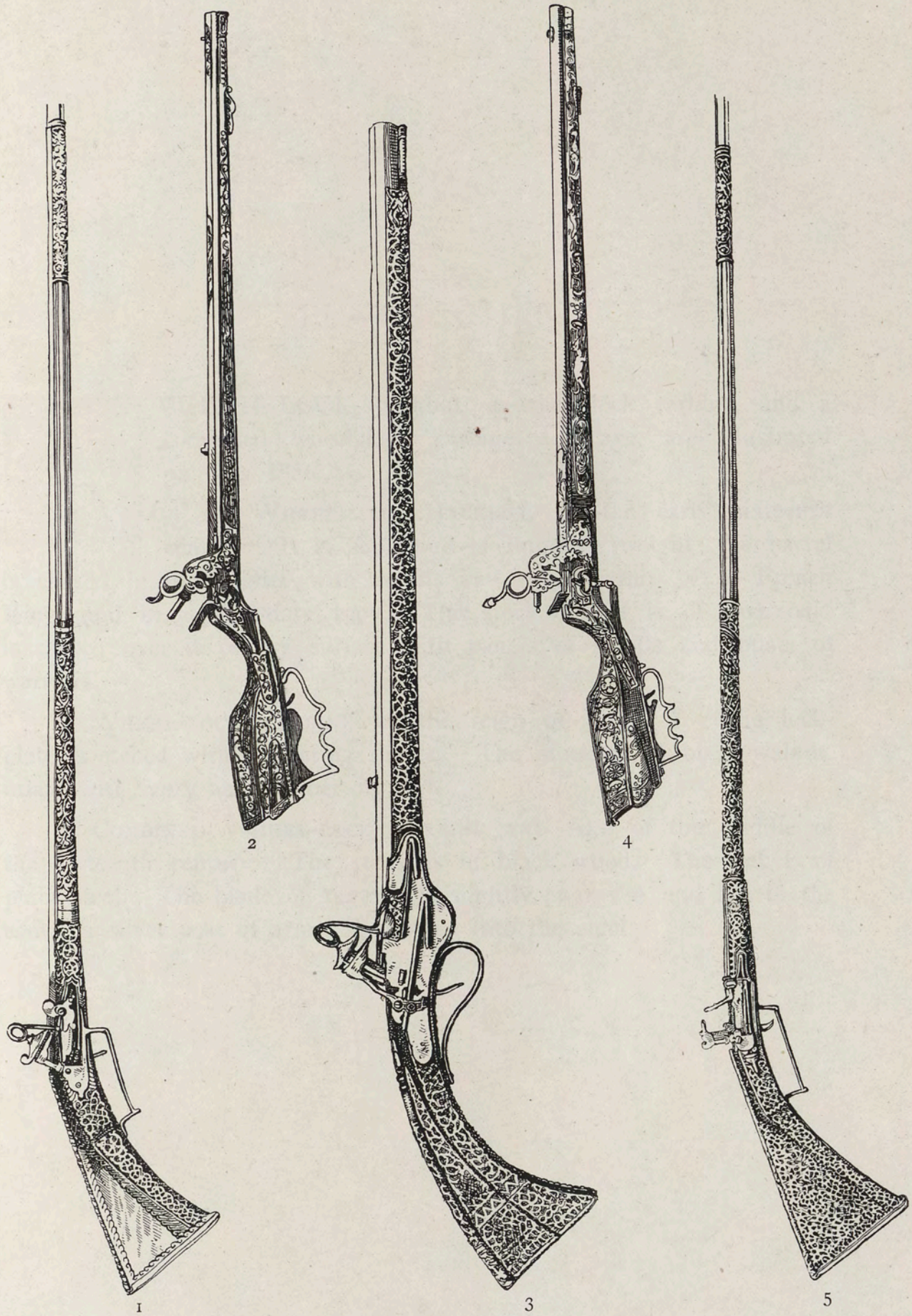


PLATE CII.



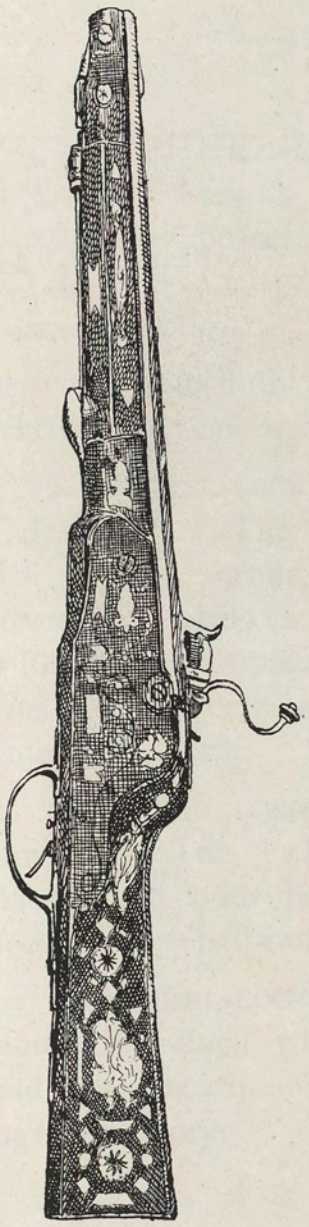
PLATE CIII.

A WHEEL-LOCK hackbut, a wheel-lock carbine, and a combined wheel-lock carbine and axe, are illustrated on this Plate.

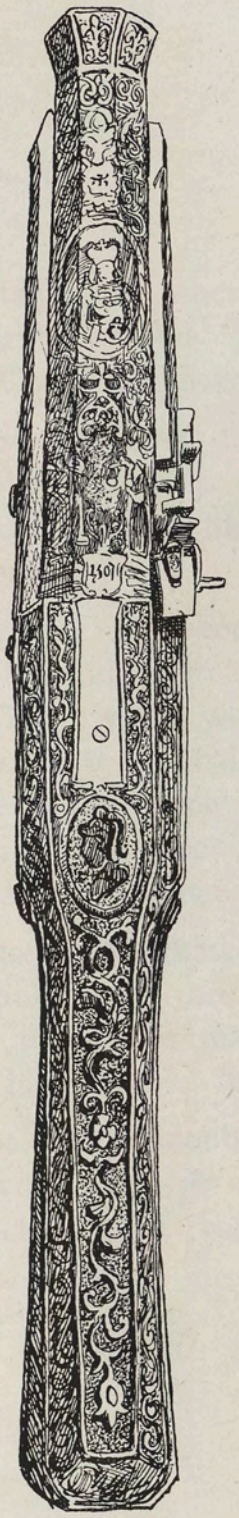
1. WHEEL-LOCK HACKBUT, of the early sixteenth century. It is short and of immense weight; the barrel is chased in high relief with scrolls and the portrait of a French King, and bears the date 1507. The stock, which is of dark oak, is carved over its entire surface with panels of scrolls and busts of warriors.

2. WHEEL-LOCK CARBINE, of the reign of James I. The lock-plate is etched with a hunting subject. The stock is of black walnut, inlaid with ivory and mother-of-pearl.

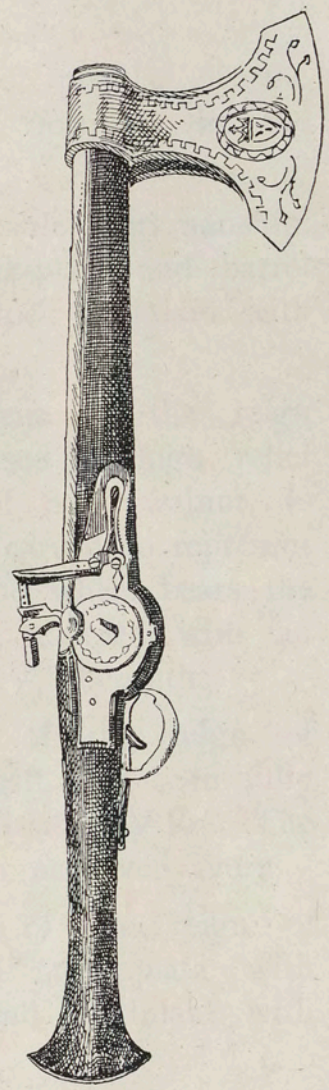
3. COMBINED WHEEL-LOCK CARBINE AND AXE, of the middle of the sixteenth century. The stock is of black wood. The lock is of plain steel. The blade of the axe is slightly engraved, and has in the centre a silver coat of arms, hammered into the steel.



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PLATE CIII.



PLATE CIV.

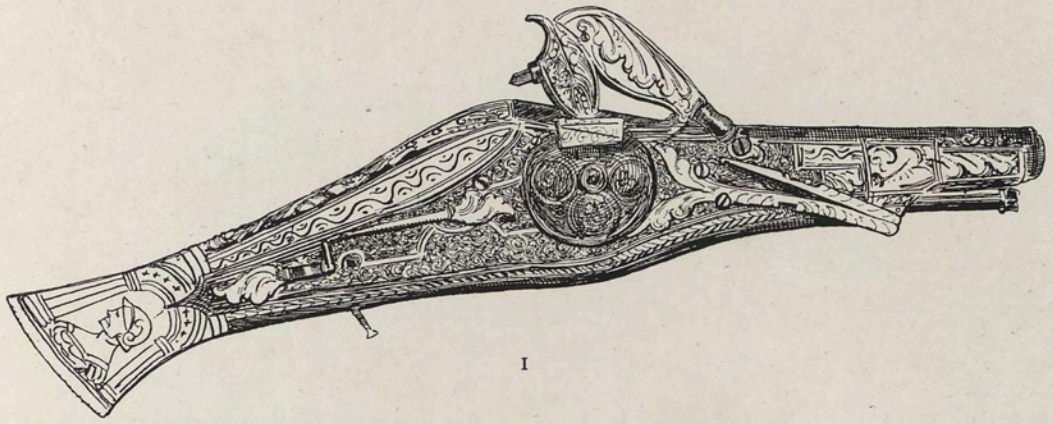
WHEEL-LOCK dag and other kinds of pistols, of the reigns of Elizabeth and James I., formerly in the possession of Count Gayeski.

1. WHEEL-LOCK DAG, of remarkable workmanship, of the reign of Elizabeth. The lock-plate and barrel are very beautifully engraved and fire-gilt. The stock is inlaid with etched ivory on a dark ground.

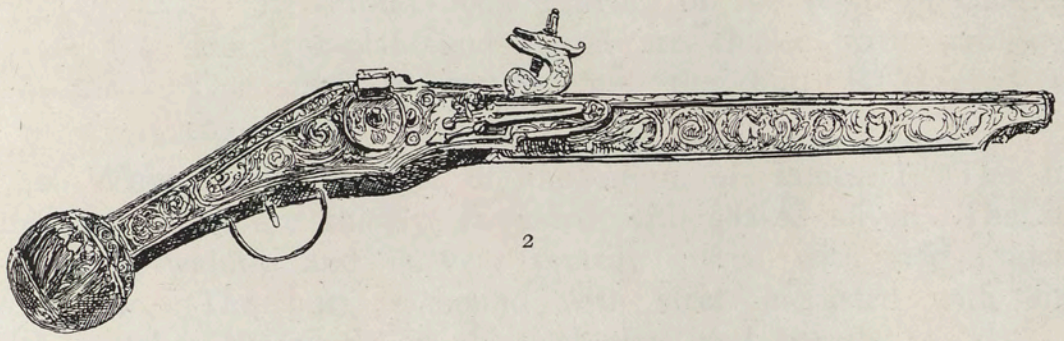
2. WHEEL-LOCK PISTOL, of the commencement of the reign of James. I. The lock-plate and barrel are chased in high relief with figures, scrolls, &c. The stock, which is of dark walnut, is carved with birds, scrolls, &c., and the ball-butt is carved to represent a Roman encampment. The plate which covers the wheel bears the arms of its original owner. The lock is also stamped with an armourer's mark, "S.R.," with a fir-cone and "S.V." beneath.

3. WHEEL-LOCK PISTOL, with double feed, of the reign of James I. The lock-plate and barrel are partly gilt and beautifully chased, and both have the armourer's mark or initials "V.K." The stock has a ball-butt, and is minutely inlaid with engraved ivory.

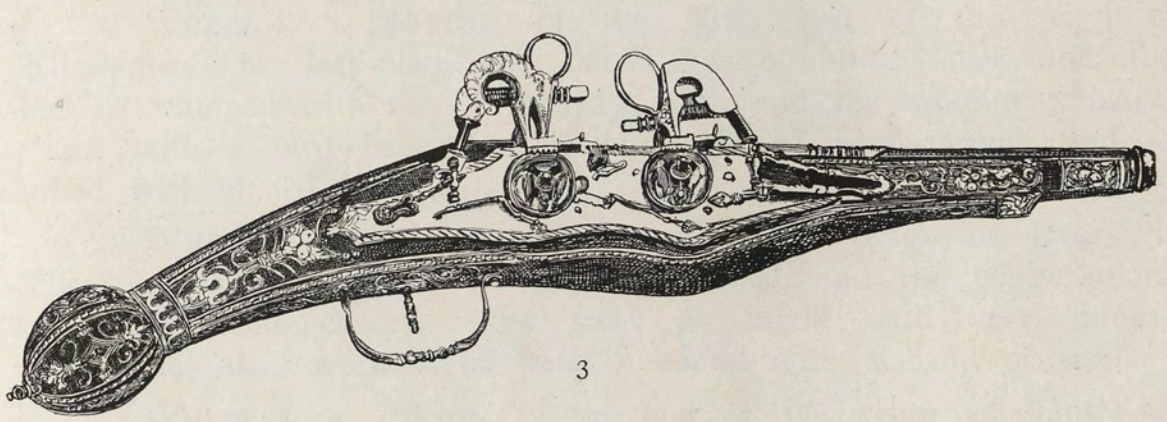
4. WHEEL-LOCK PISTOL, with double feed, of the reign of James I. Each wheel is covered with a pierced steel plate, with gold underneath. The stock has a ball-butt, and is inlaid with engraved ivory.



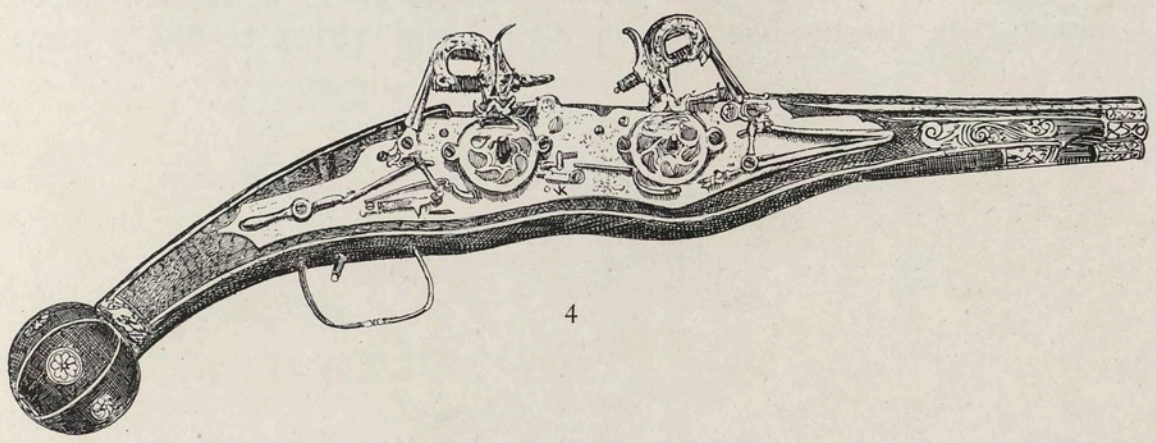
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PLATE CIV.



PLATE CV.

WHEEL-LOCK pistols used during the reigns of Elizabeth, James I., and Charles I.

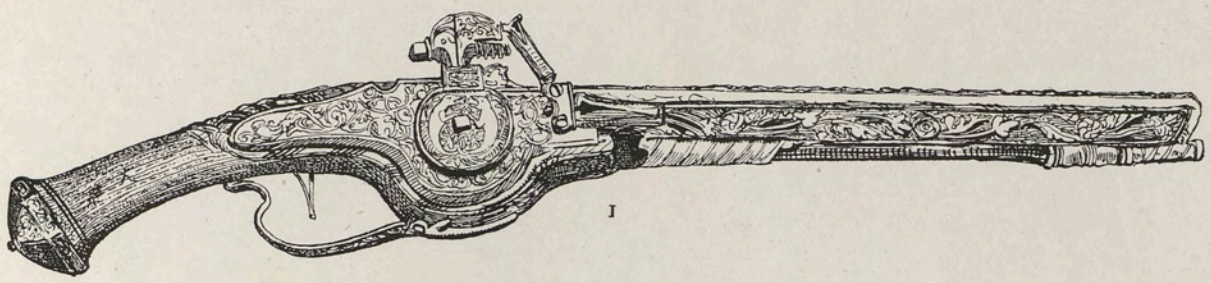
1. WHEEL-LOCK PISTOL, of the reign of Charles I. The lock-plate and barrel are chased with scrolls, &c. The stock is carved, and the butt is covered with chased steel.

2. WHEEL-LOCK PISTOL, of the reign of James I. The lock-plate and barrel are thickly incrusted with chased silver. The stock is of dark walnut, and is very prettily carved with stags, hounds, scrolls, &c. The butt is bound with steel incrusted with silver, which matches the work on the lock-plate and barrel.

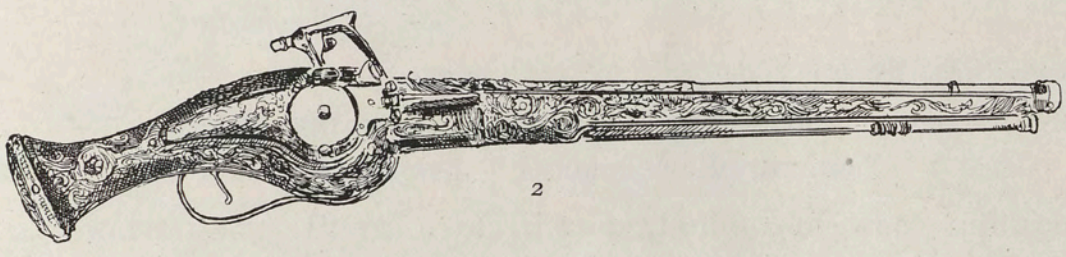
3. WHEEL-LOCK PISTOL, of the latter end of the reign of Elizabeth. The lock-plate and barrel are of blued steel, and the lock is stamped with the Nuremberg mark and the armourer's mark, "i.v." with a bird beneath. The stock is of black wood, and is inlaid with etched ivory.

4. WHEEL-LOCK PISTOL, of the end of the reign of James I. The lock-plate and barrel are slightly etched, and the trigger-guard is pierced and chased. The stock is inlaid with very minute ornamental steel work. The butt is bound with a band of steel.

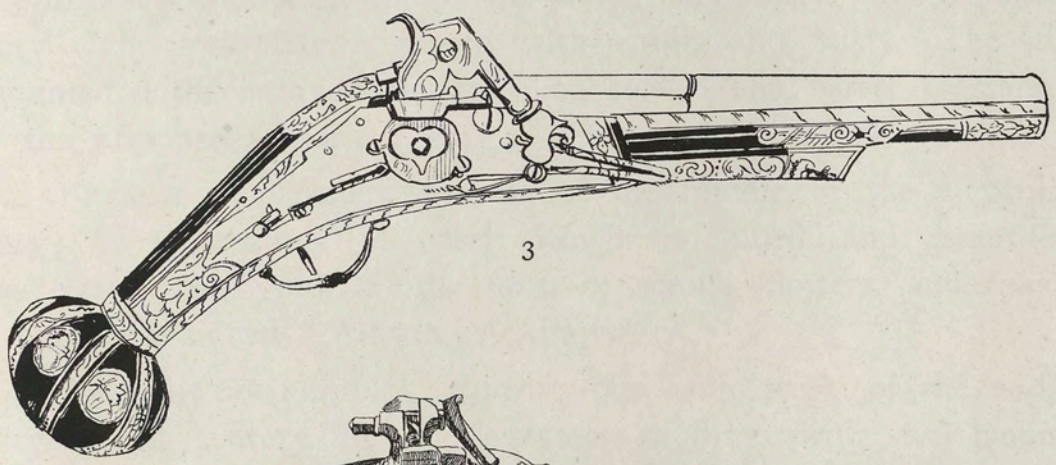
5. WHEEL-LOCK PISTOL, of the end of the reign of James I. Its form is very elegant. The lock-plate and barrel are of plain steel, but the trigger-guard is pierced and chased. The stock is of walnut, and is partly inlaid with pierced and chased steel work.



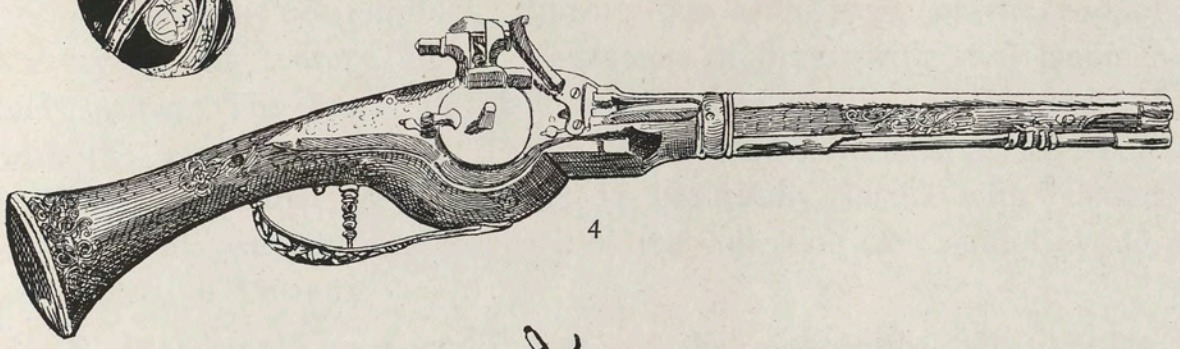
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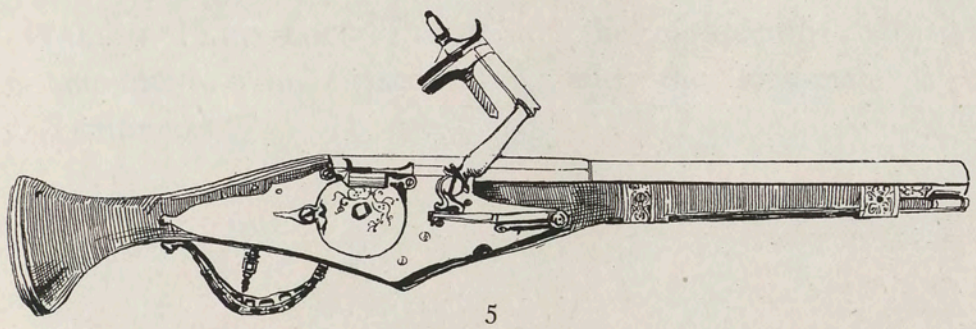
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PLATE CV.

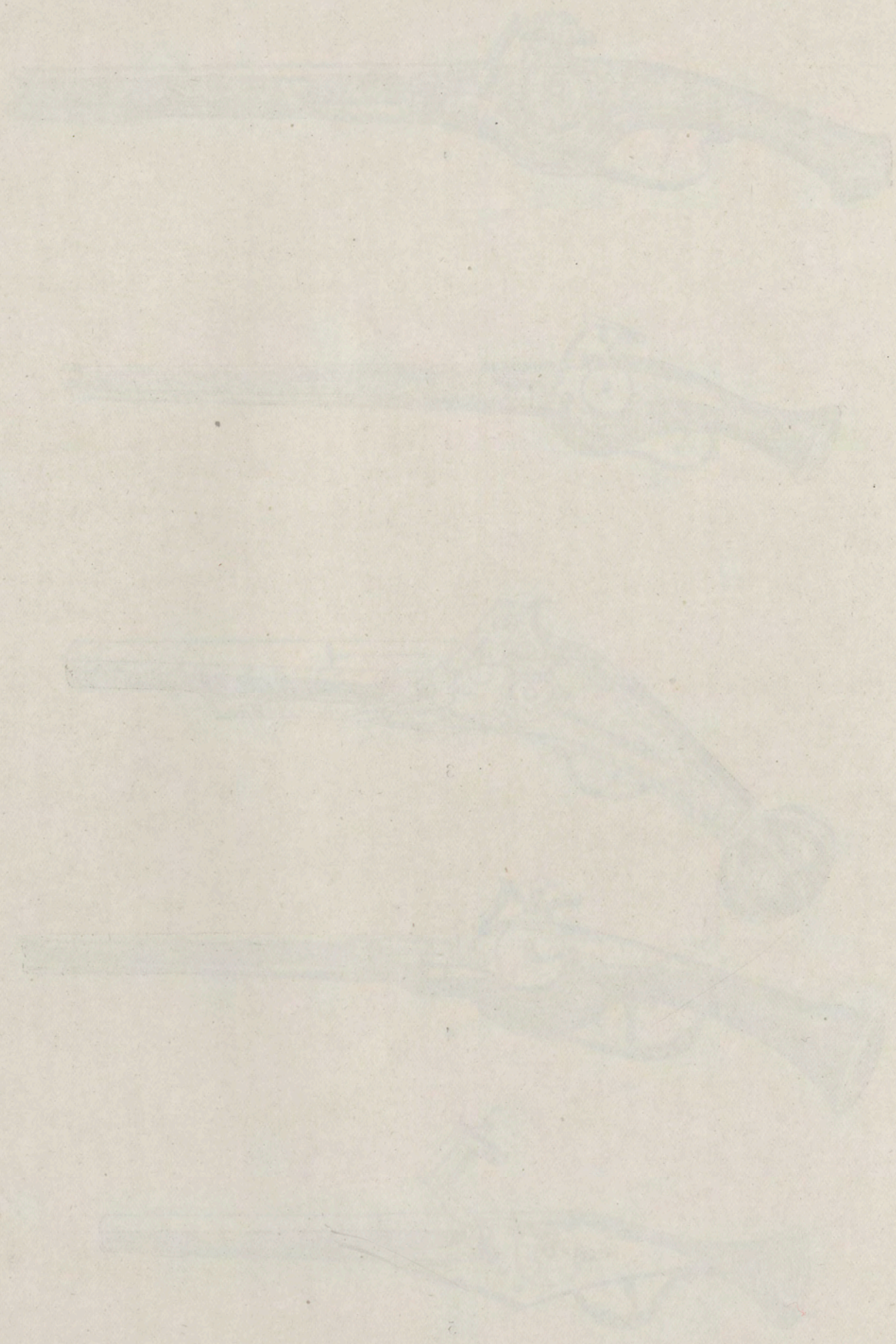


PLATE CVI.

FRENCH, Italian, and Spanish snaphaunce and other pistols, in vogue during the seventeenth and eighteenth centuries.

1. SNAPHAUNCE PISTOL, of the end of the seventeenth century. The stock is mounted with chased steel work, and the barrel is signed "Domenico Bonomino."

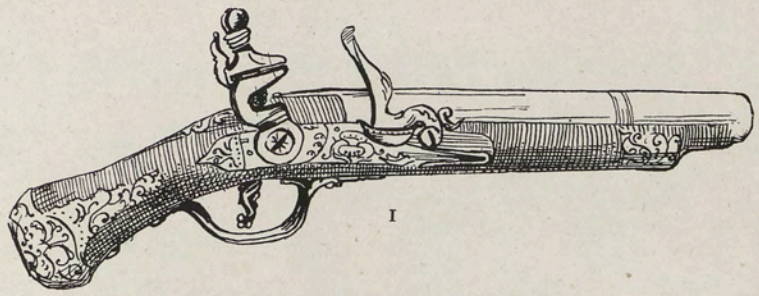
2. SNAPHAUNCE PISTOL, of the beginning of the eighteenth century. The lock-plate is etched, and the stock is carved and inlaid with chiselled steel work.

3. FRENCH SNAPHAUNCE PISTOL, of the beginning of the eighteenth century. The lock-plate is chased with scrolls and busts. The stock is mounted with engraved and chiselled steel. The barrel is stamped with the armourer's mark.

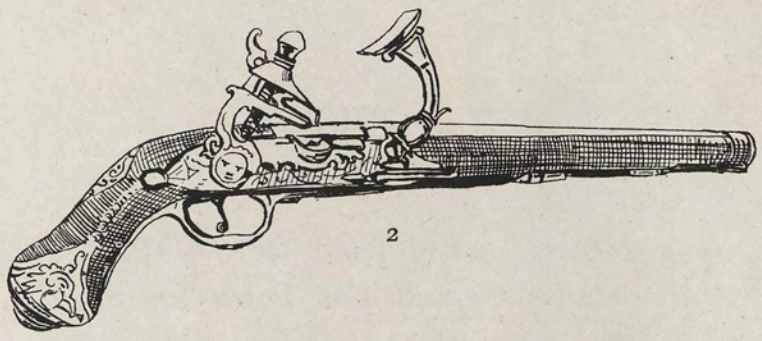
4. FRENCH FLINT-LOCK PISTOL, of the middle of the eighteenth century; it is entirely of steel, which is blued and beautifully damaskeened with gold in the form of scrolls, flowers, and foliage. The barrel is signed "Allevin . A . Paris."

5. SPANISH SNAPHAUNCE PISTOL (one of a pair), of the end of the seventeenth century. The lock-plate is of brass, with steel hammer and spring. The barrel is inlaid with chased brass, and is stamped with the armourer's mark. The stock, which is formed at the butt end similar to that of a carbine, is beautifully inlaid with chased silver. This weapon was formerly in the collection of Count Gayeski, at Mgowo, in Poland.

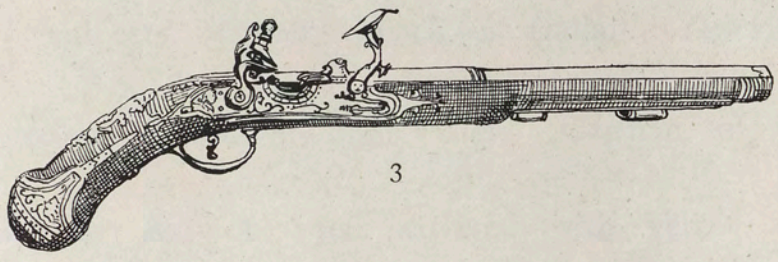
6. ITALIAN FLINT-LOCK PISTOL, of the eighteenth century. The stock is mounted with chased steel, and the lock-plate is signed "Joseph Domineo."



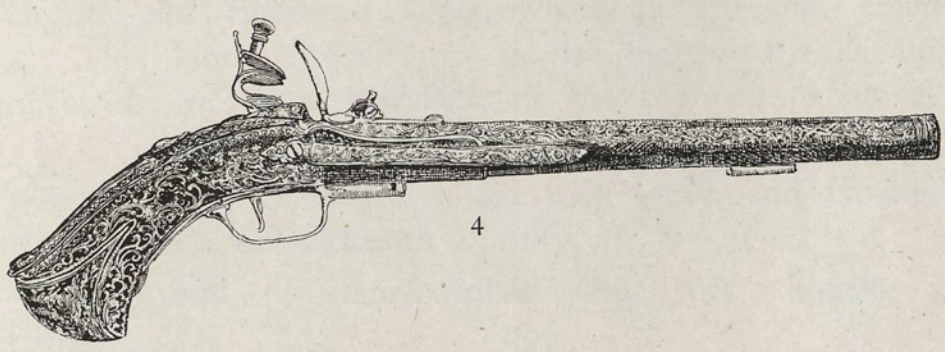
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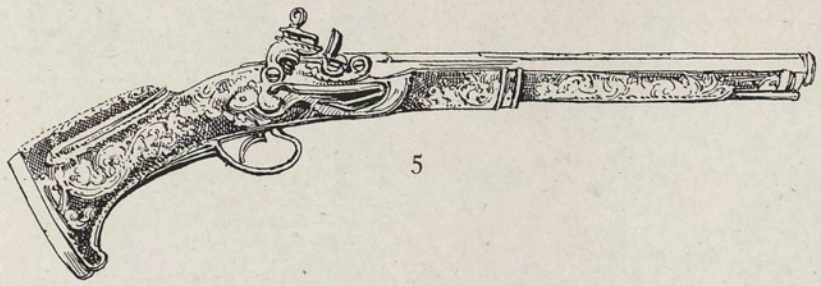
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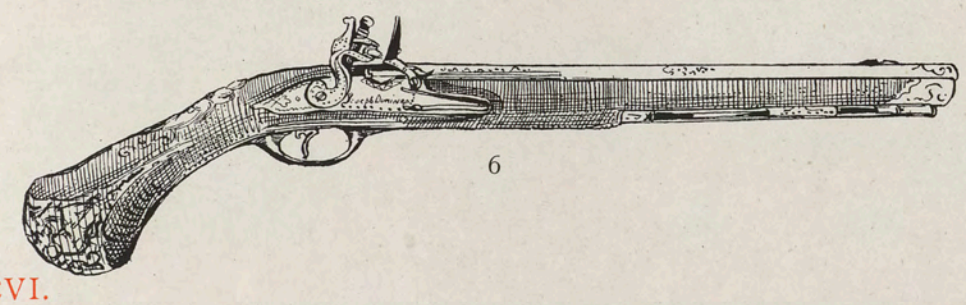
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PLATE CVI.

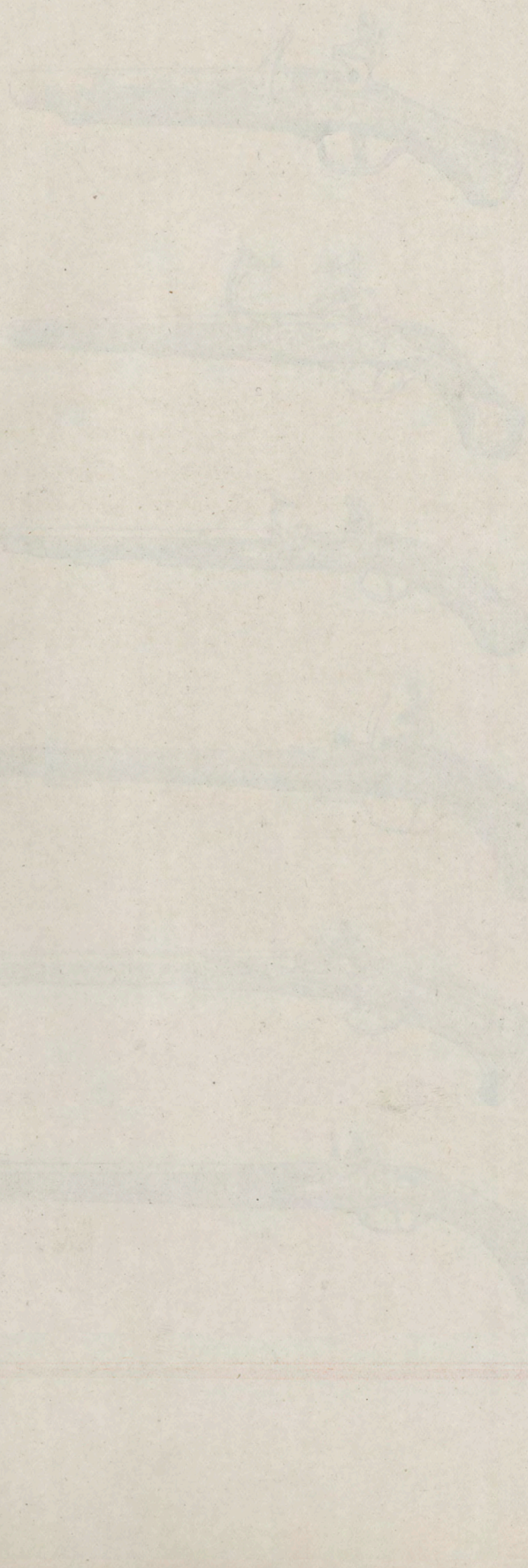


PLATE CVII.

SELECTION of touch-boxes, powder-flask, and patron-boxes, of wood and brass, variously decorated.

1. TOUCH-BOX, of gilt brass, embossed with hunting subjects. Either French or Italian. *Temp.* Elizabeth.

2. TOUCH-BOX, of yellow wood, with design of a boar and hounds carved in high relief. German, of the sixteenth century.

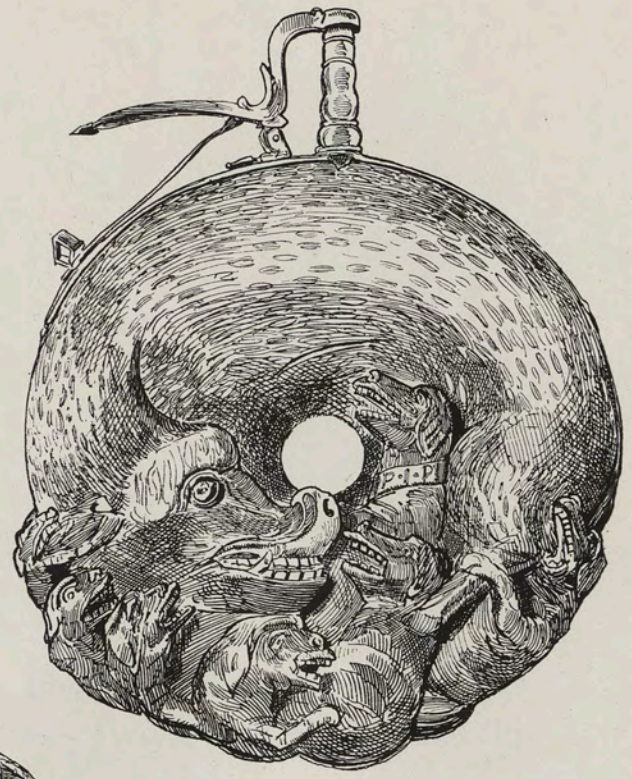
3. POWDER-FLASK, of wood, covered with velvet and mounted with chased and embossed brass, which is gilt and enamelled in colours. This kind of flask was in use by the French infantry at the end of the reign of Elizabeth or the commencement of that of James I.

4. PATRON-BOX, of ebony, inlaid with ivory, and having mounts of blued steel. Late sixteenth century.

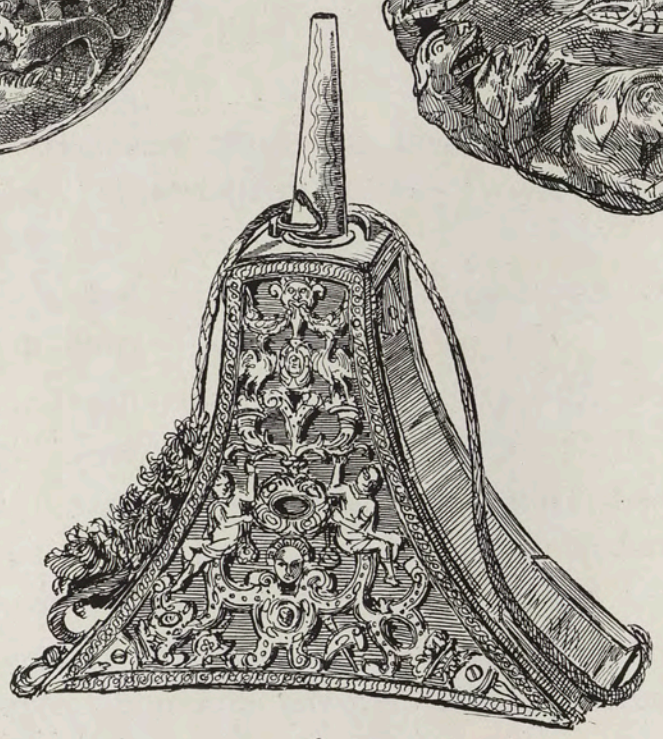
5. PATRON-BOX, of ebony, inlaid with ivory, showing apertures for cartridges.



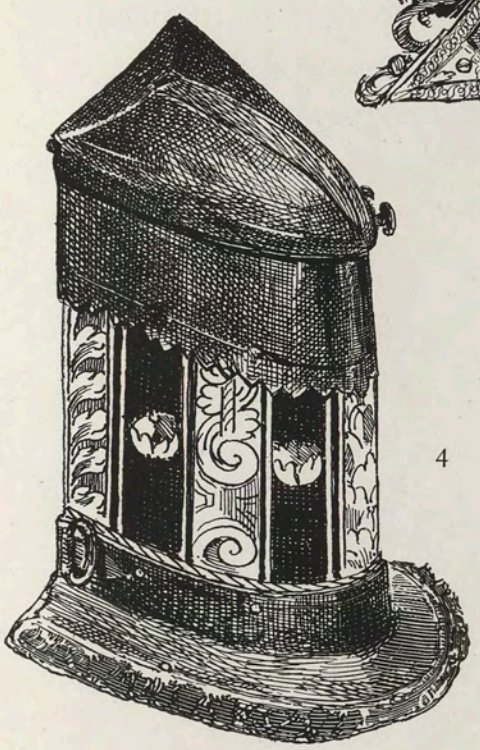
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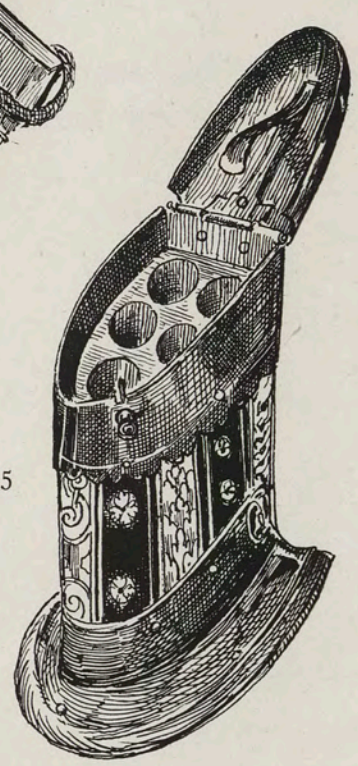
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PLATE CVII.

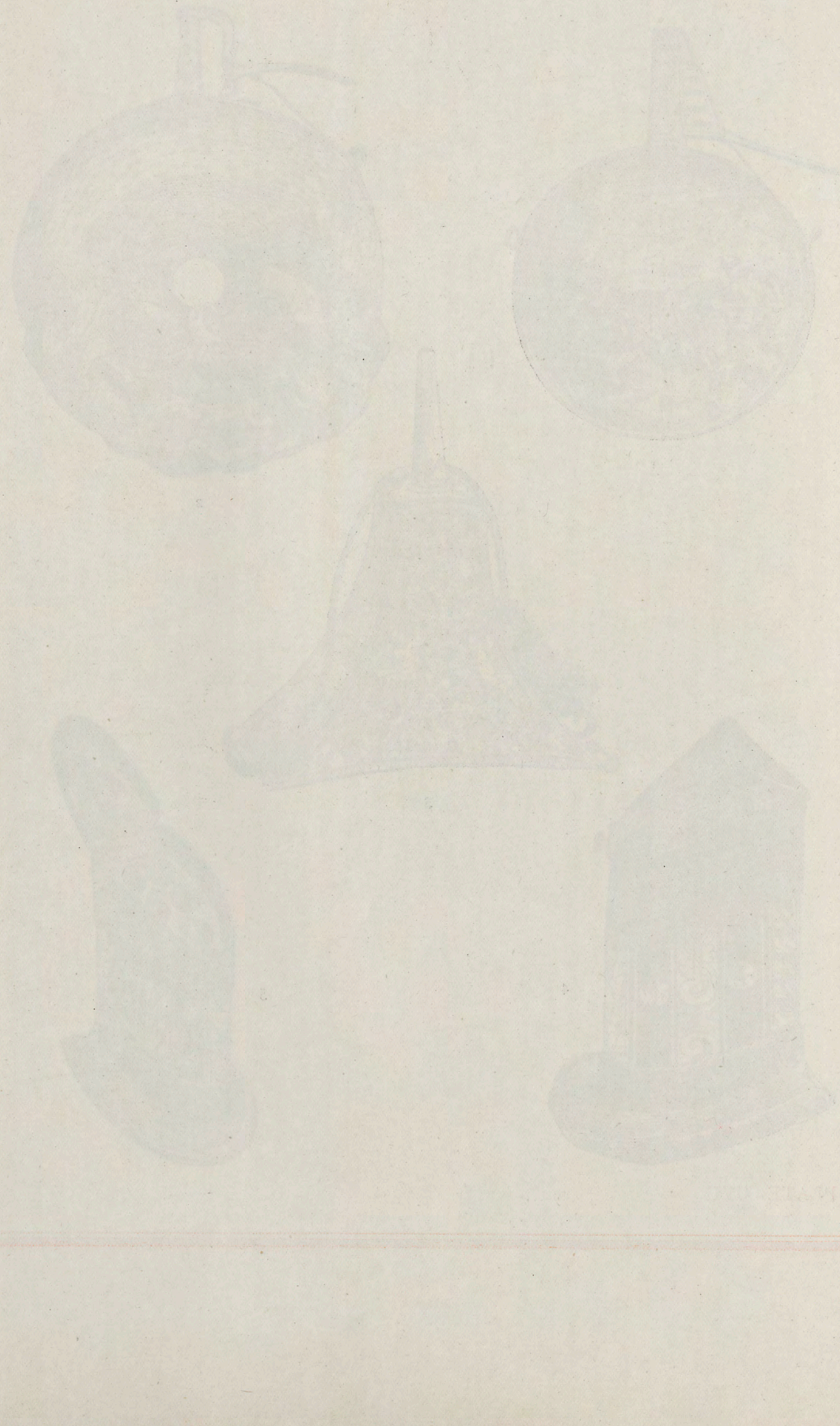


PLATE CVIII.

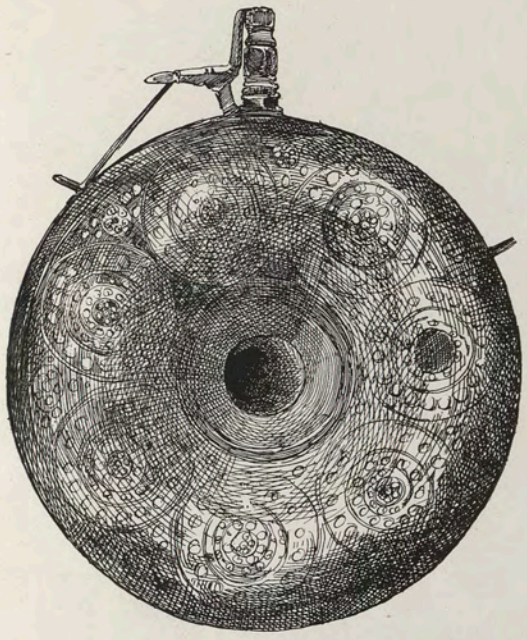
FIVE specimens of curious touch-boxes and powder-flasks, mostly of seventeenth-century work, are shown on this Plate:

1 and 2. CIRCULAR TOUCH-BOXES, of wood, inlaid with ivory. *Temp.* James I.

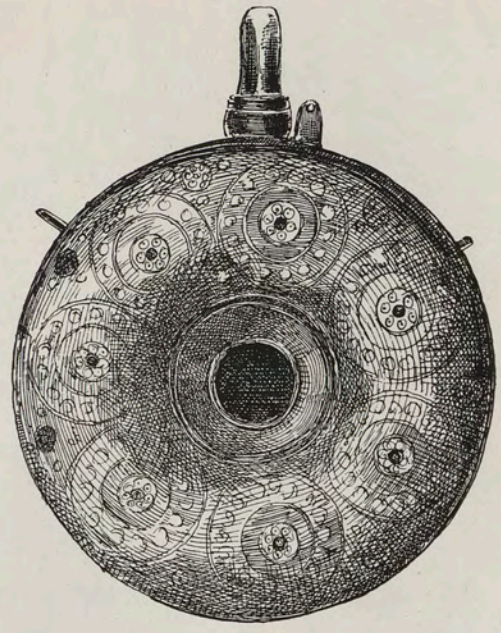
3. CIRCULAR TOUCH-BOX, of wood, inlaid with ivory and brass; mounts wanting. *Temp.* James I.

4. ITALIAN POWDER-FLASK, with buff-leather bullet-pouch combined. It is inlaid with engraved ivory on a dark walnut-wood ground. *Temp.* Elizabeth.

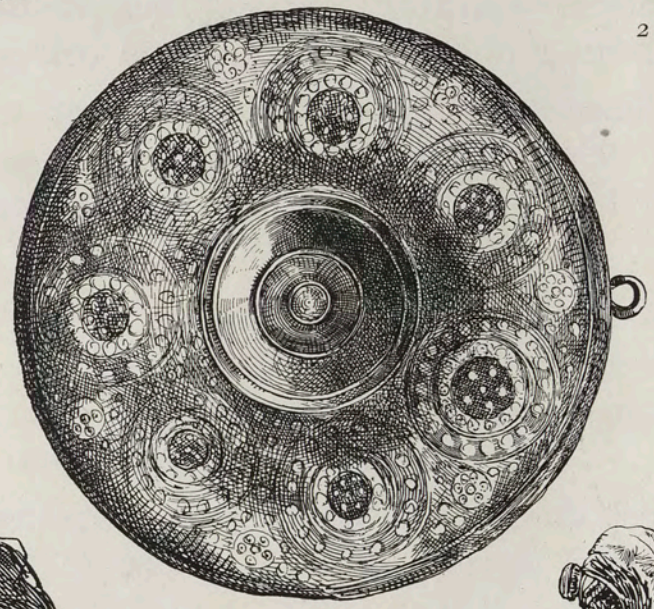
5. POWDER-FLASK, with buff-leather bullet-pouch combined. The pattern and ornamentation are, however, rather different from No. 4.



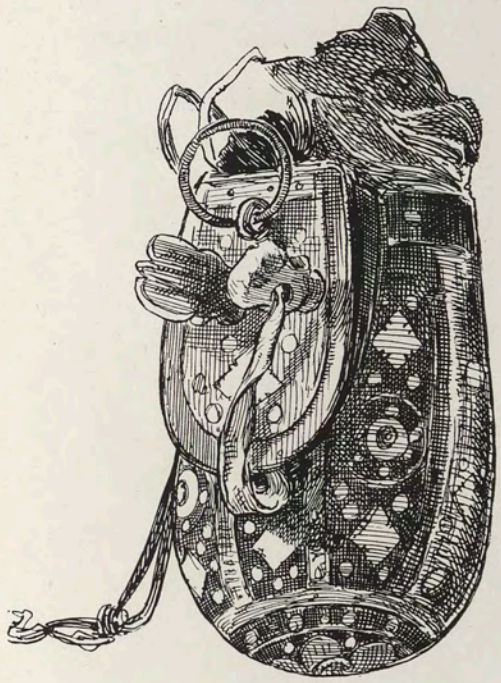
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PLATE CVIII.

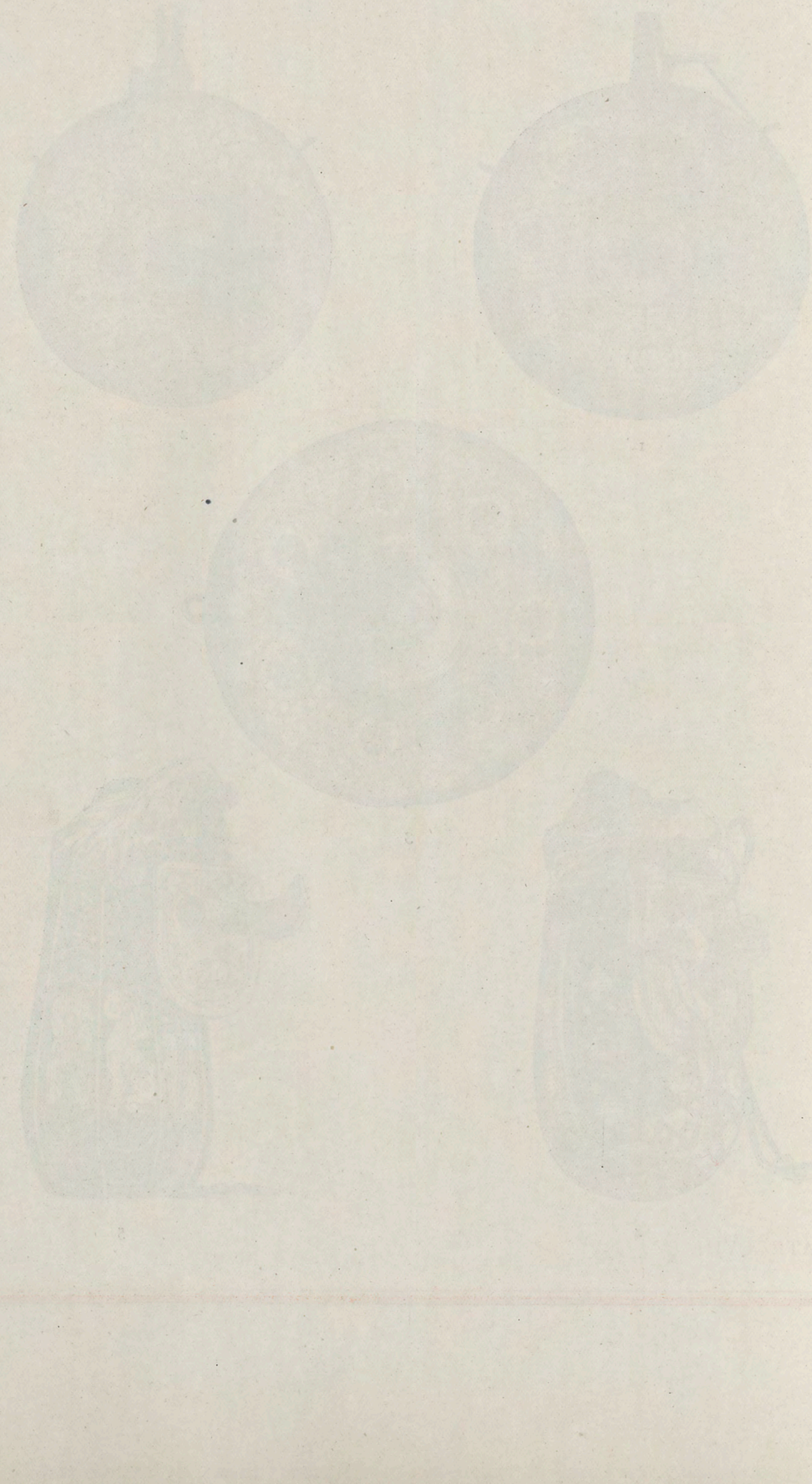


PLATE CIX.

POWDER-FLASKS and hunting-horns of the reigns of Elizabeth and James I., variously carved, ribbed, and embossed, formerly in the Mgowo Collection.

1 and 2. POWDER-FLASK, of cuir-bouilly, very large, embossed in high relief with armorial bearings and scrolls. The mounts which remain are of steel and brass. *Temp.* James I.

3. POWDER-FLASK, of cuir-bouilly, ribbed. It is a large flask, partly embossed, and has steel mounts. *Temp.* James I.

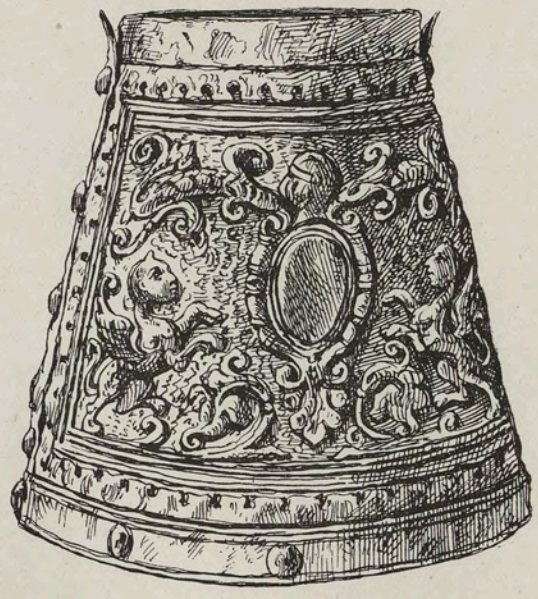
4. POWDER-FLASK, of cuir-bouilly, ribbed, embossed in relief. The mounts are missing. *Temp.* Elizabeth.

5. HUNTING-HORN, of ivory, finely carved with figures, animals, scrolls, foliage, &c., in very high relief. *Temp.* Elizabeth.

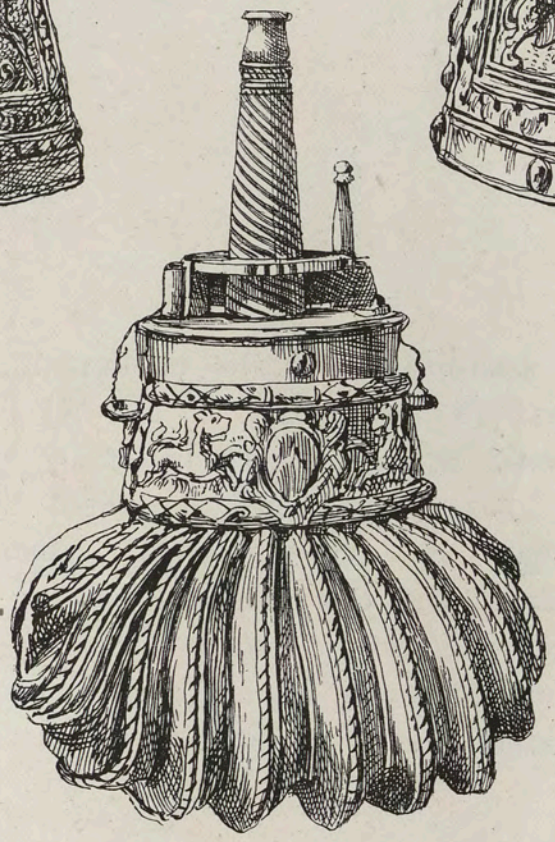
6. HUNTING-HORN, of ivory, beautifully carved with scrolls, foliage, &c., in relief. *Temp.* Elizabeth.



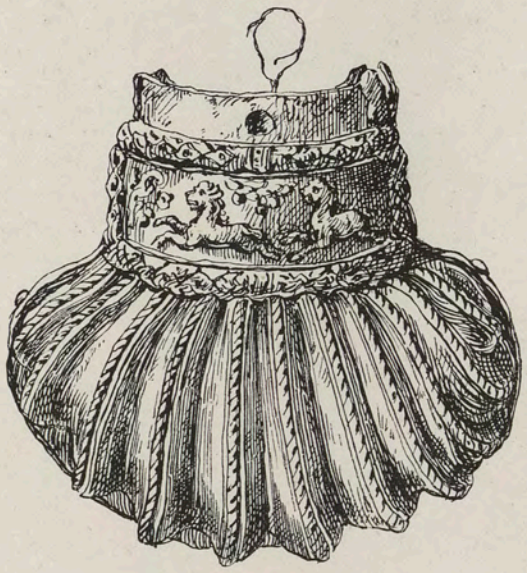
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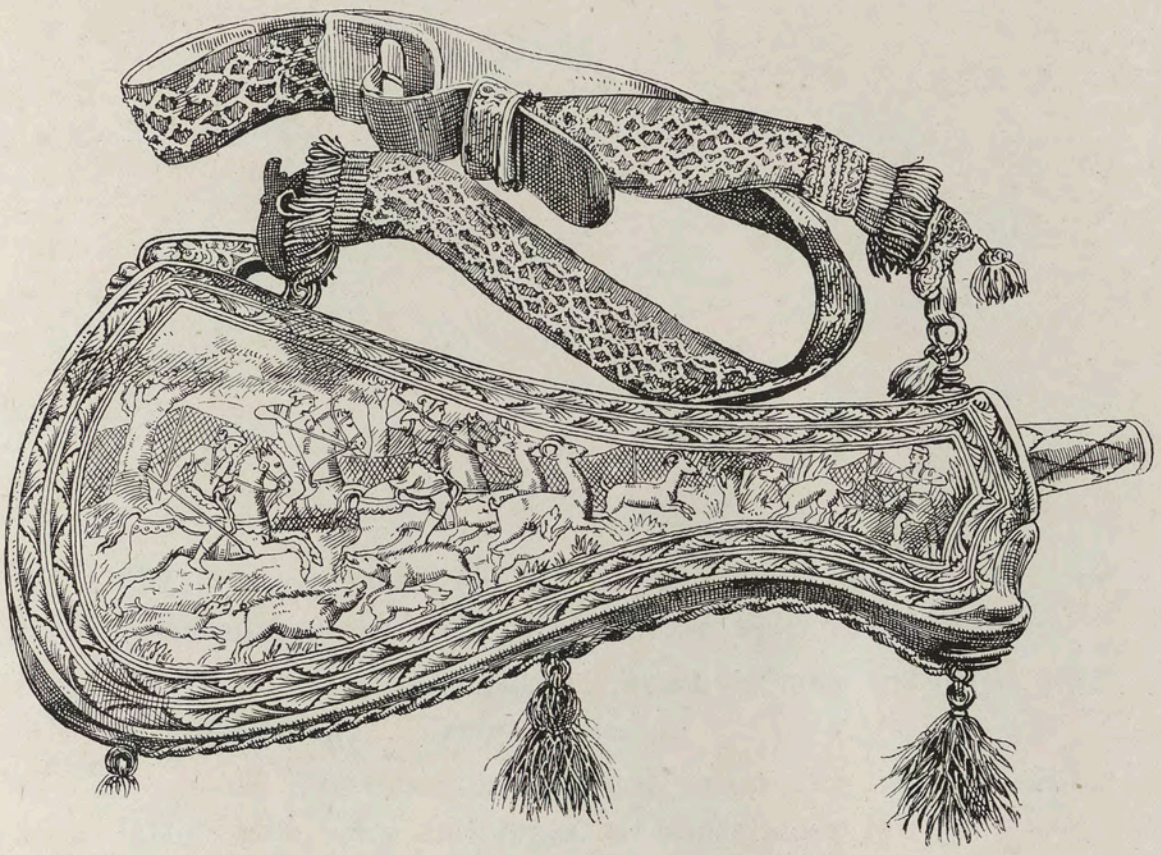
6

PLATE CIX.



PLATE CX.

TWO illustrations of a powder-flask of the reign of James I. It is very large, of Italian workmanship, being composed of two large blade-bones of an ox joined together. The engraving all over is beautifully executed: On one side are depicted Romanesque equestrian figures hunting the stag and boar; while on the reverse Diana is seen in a chariot drawn by swans. The edges are ornamented with grotesque heads, scrolls, &c. The original strap, which is attached, is covered with crimson velvet embroidered with gold cord.



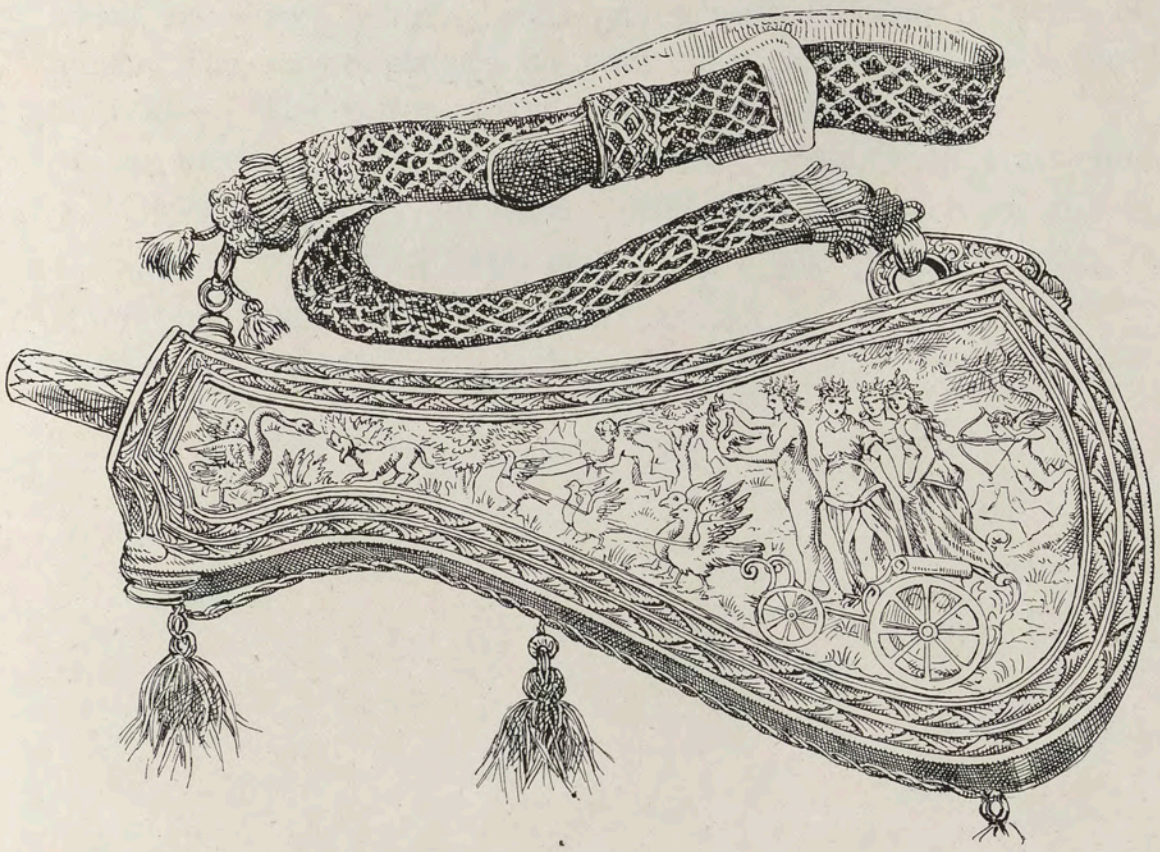


PLATE CX.

PLATE CXI.

GROUP of more or less highly decorated powder- or priming-flasks, as carried in the seventeenth century.

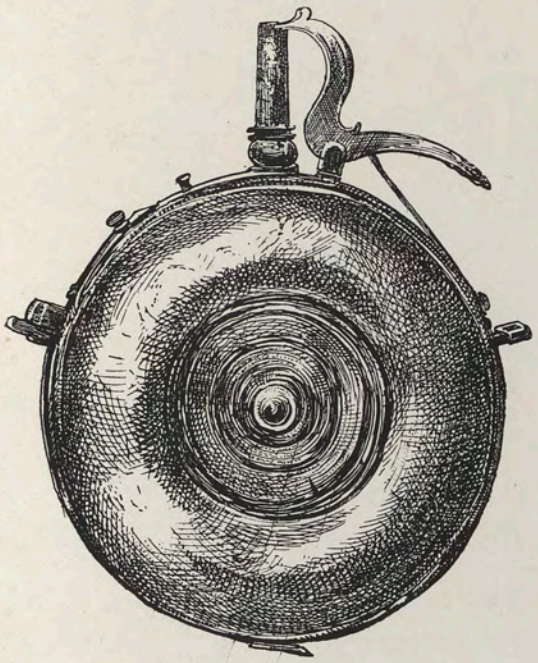
1. POWDER-FLASK, of wood, circular in shape, with iron mounts. *Temp.* James I.

2. POWDER- OR PRIMING-FLASK, of wood, circular in shape, inlaid with ivory and brass. *Temp.* James I.

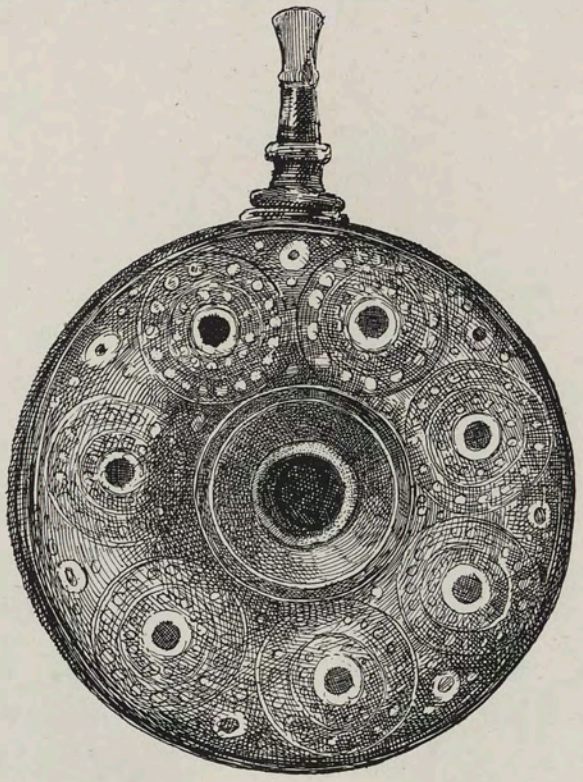
3. POWDER-FLASK, of ivory, mounted with steel. The form of this large flask is octagonal, and it is made of many separate plaques, which are carved with subjects representing different incidents of the hunt. The centre plaques on both sides are carved with the bust of a king. The entire ground is gilt. *Temp.* James I.

4. SPANISH POWDER-FLASK, of carved wood, with brass studs.

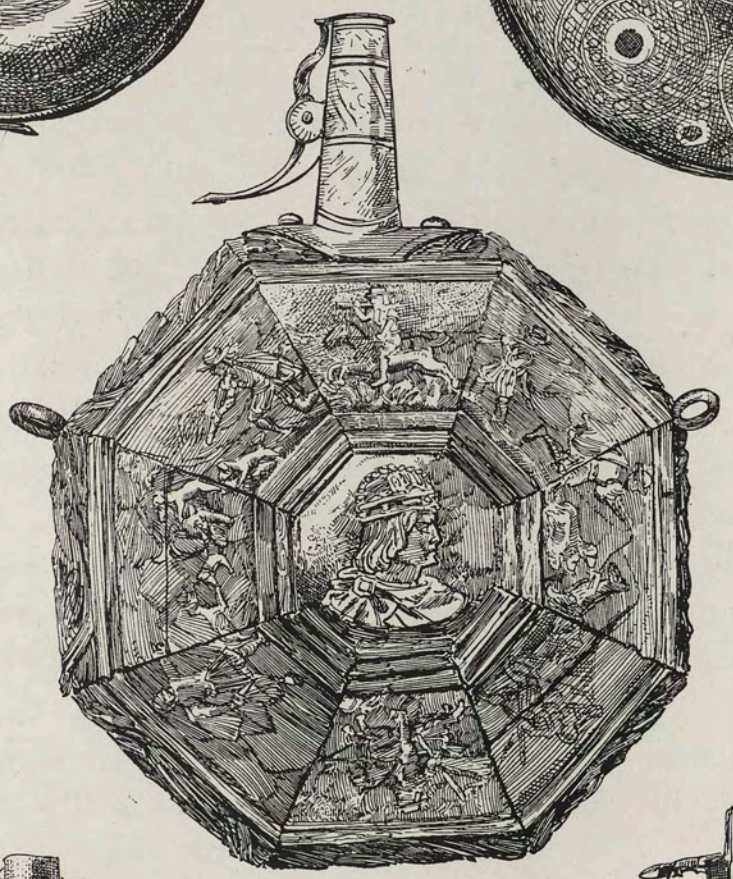
5. PRIMING-FLASK, of wood, inlaid with stained ivory and brass. It is small, circular in form, and is brass and steel mounted. *Temp.* James I.



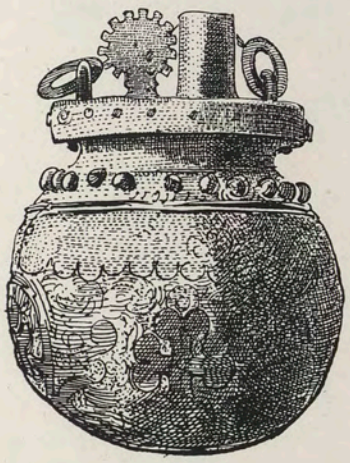
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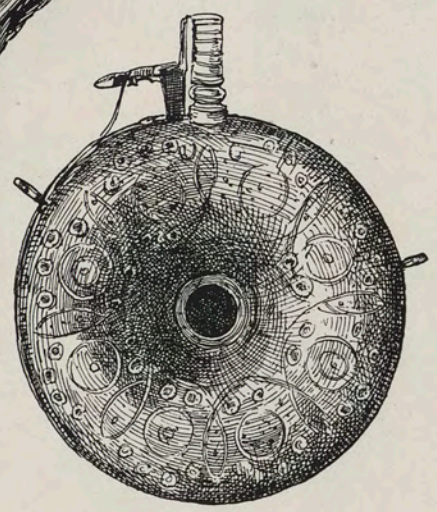
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PLATE CXI.

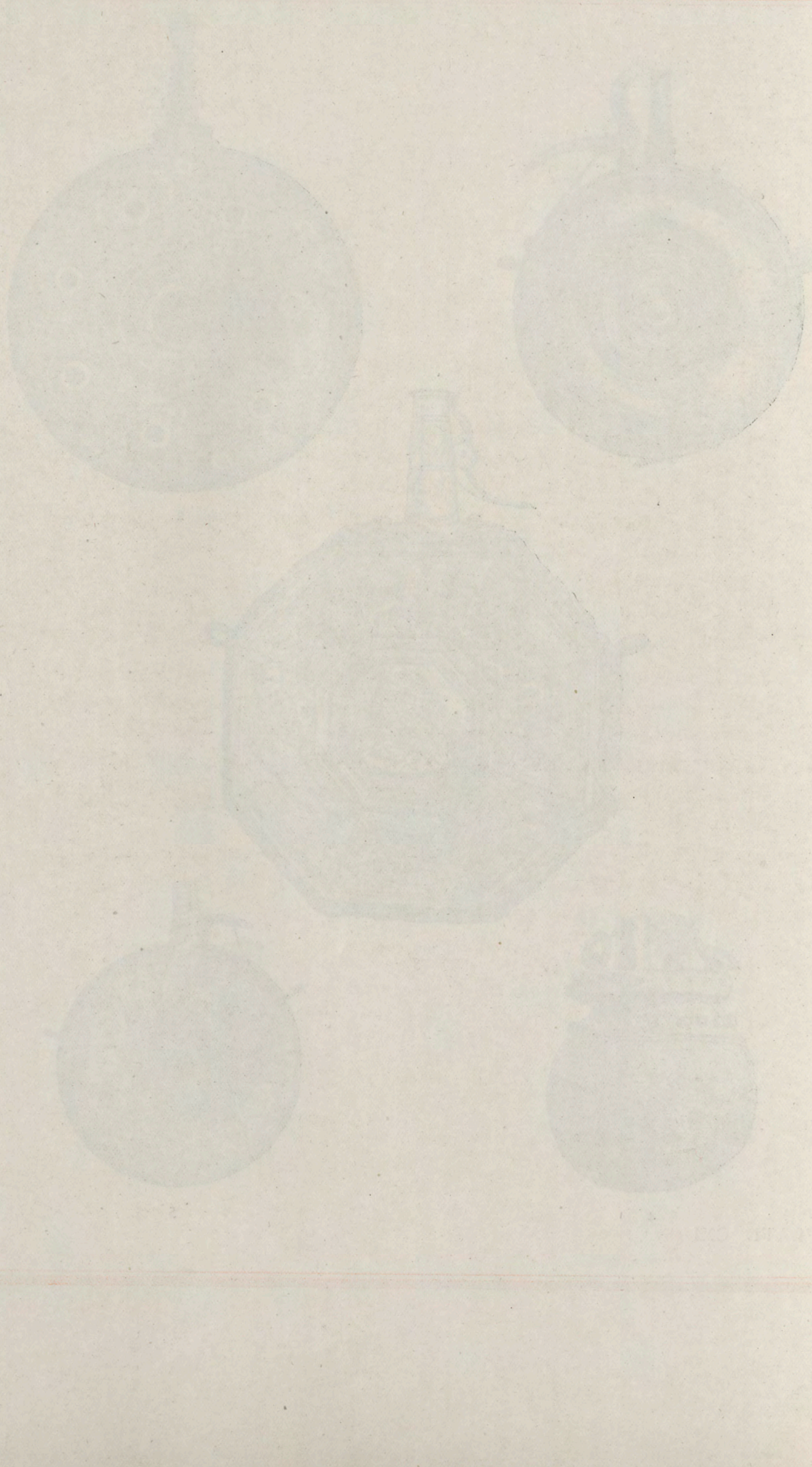


PLATE CXII.

SIX powder- or priming-flasks, of stag's-horn, wood, and ivory, mostly of the period of James I.

1. POWDER-FLASK, of stag's-horn, etched with figures of men, animals, &c., in the centre, and on the outer edge with foliage and fruit. *Temp.* James I.

2. POWDER-FLASK, of wood, inlaid with ivory, representing figures, scrolls, &c. The form of this flask is very quaint. *Temp.* James I.

3. POWDER-FLASK, of ivory, beautifully carved with subjects of the hunt in high relief. *Temp.* James I.

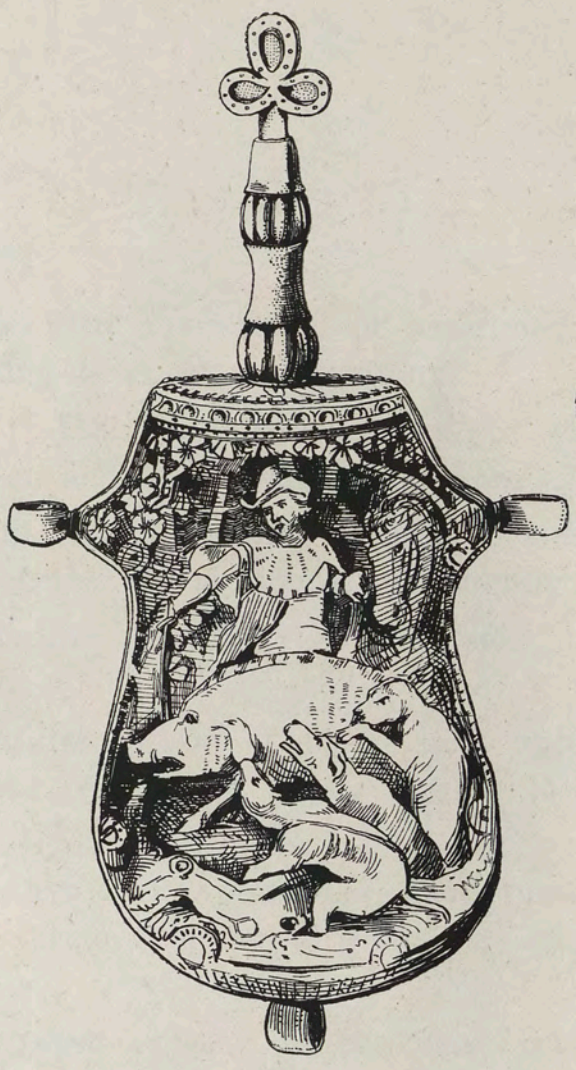
4. POWDER- OR PRIMING-FLASK, of wood, carved with grotesque heads on its edge, and having in the centre a representation of two female busts. It is mounted with brass. *Temp.* James I.

5. PRIMING-FLASK, of wood, very quaint in form, mounted with steel and brass and inlaid with ivory, which is etched with figures, scrolls, &c. *Temp.* James I.

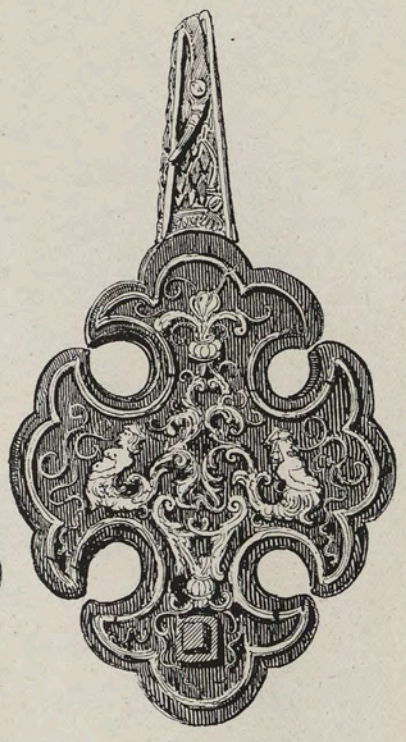
6. POWDER-FLASK, of stag's-horn, with brass mounts, and etched with scrolls, which are relieved with some kind of red pigment. It is dated 1748. The nozzle is wanting.



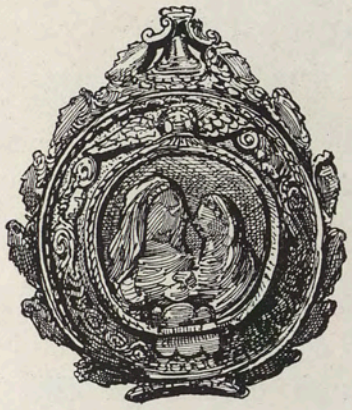
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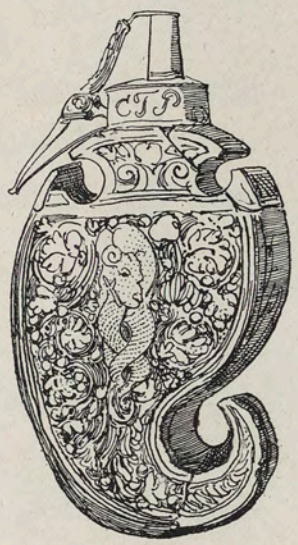
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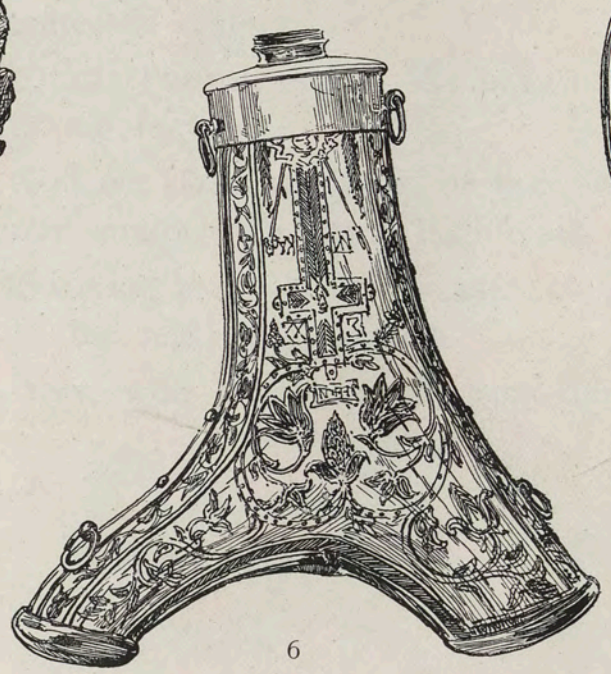
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PLATE CXII.

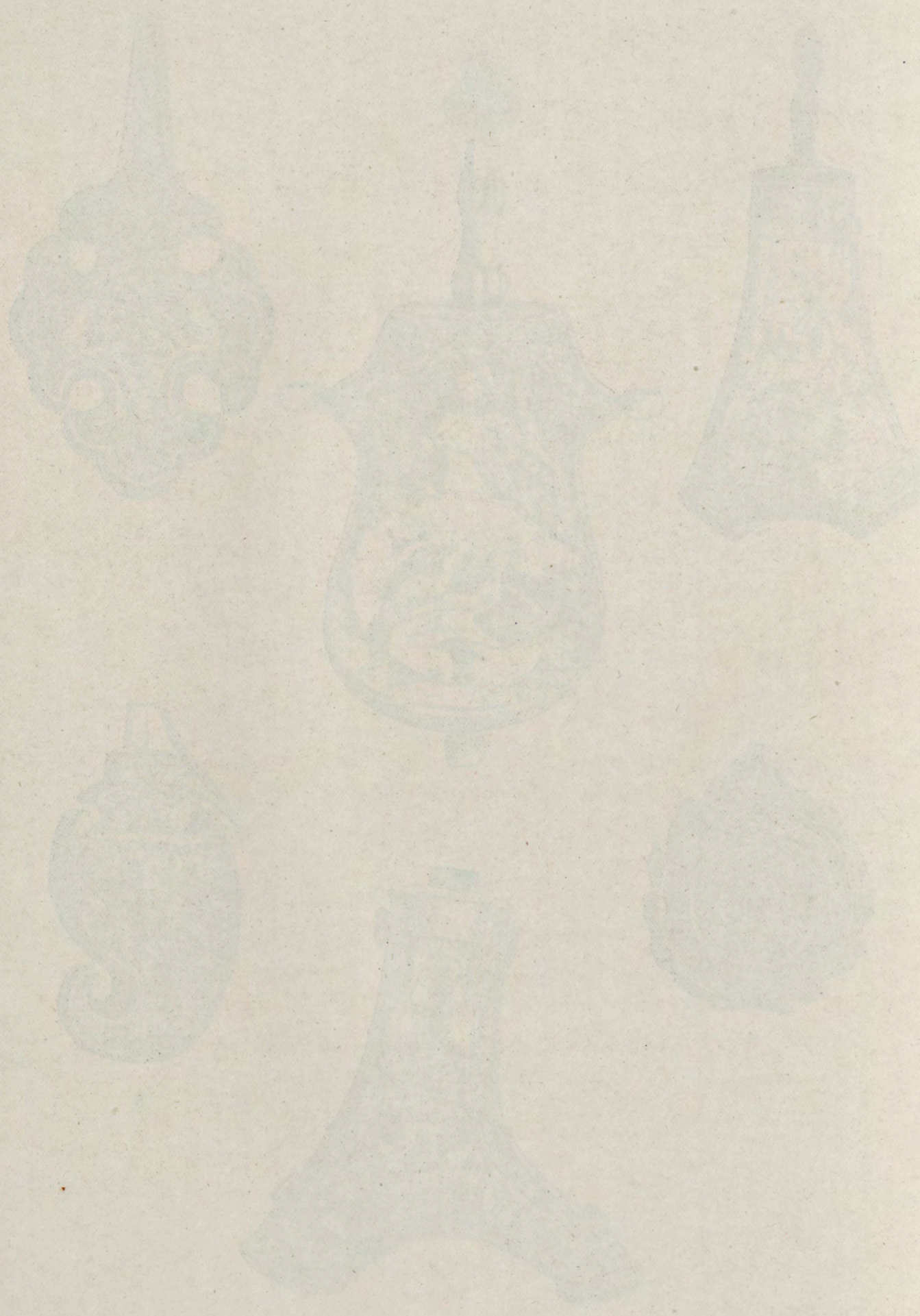


PLATE CXIII.

ON this Plate are shown an assortment of powder- and priming-flasks, of varied pattern.

1. FRENCH POWDER-FLASK, of wood, covered with leather, and bound with iron. *Temp.* James I.

2. SMALL PRIMING-FLASK, of steel, of the end of the reign of Elizabeth. It is ribbed and slightly etched.

3. LARGE GERMAN POWDER-FLASK, of steel, of the end of the reign of Elizabeth.

4. SMALL PRIMING-FLASK, of black steel, incrusted with silver chased to represent male and female figures in costumes of the reign of William III., and scrolls.

5. LARGE GERMAN POWDER-FLASK, of bone, engraved with hunting subjects surmounted by a grotesque mask. End of the sixteenth century.

6. SMALL PRIMING-FLASK, of blackened iron, incrusted with silver, chased with figures, scrolls, &c. *Temp.* William III.

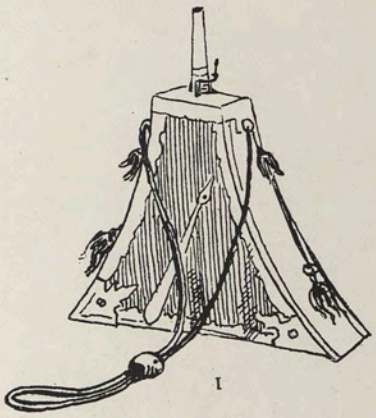
7. GERMAN POWDER-FLASK, of horn, carved in relief, with steel mounts. Early seventeenth century.

8. SMALL CIRCULAR PRIMING-FLASK, of box-wood, with brass mounts. Seventeenth century.

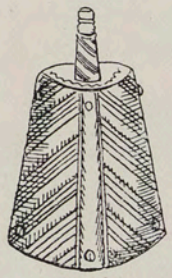
9. BODY OF A FRENCH POWDER-FLASK, of horn, carved in relief with equestrian figures hunting the stag. Eighteenth century.

10. COMBINED SPANNER AND PRIMING-FLASK, of steel, engraved with scrolls. End of the reign of Elizabeth.

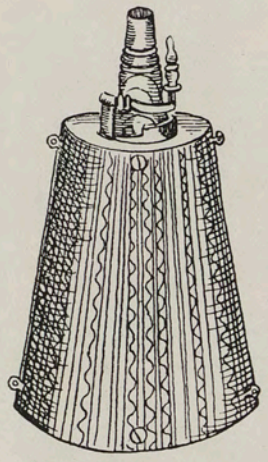
11. ARQUEBUSE KEY, with pierced bow. Sixteenth century.



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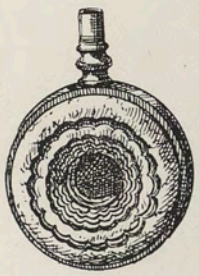
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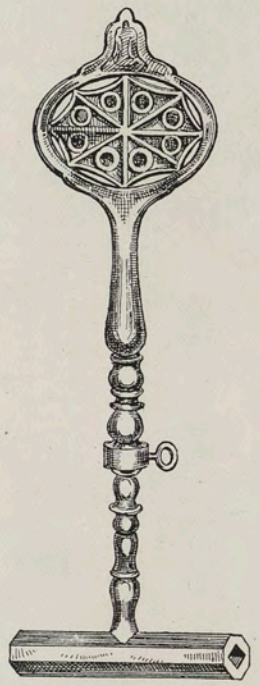
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PLATE CXIII.

PLATE CXIV.

FIVE German and Italian horse-bits and a Spanish mule's-muzzle are shown on this Plate.

1. GERMAN HORSE-BIT, of the sixteenth century. It has long branches, ornamented with incised lines and rosettes.

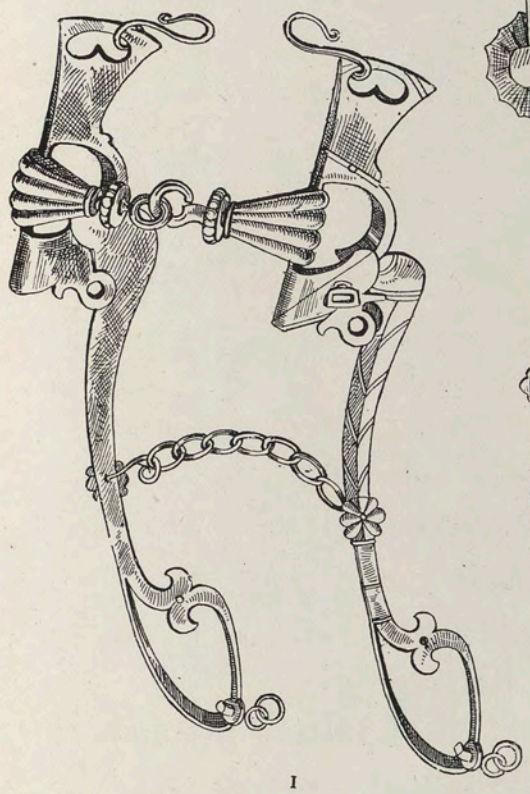
2. ITALIAN HORSE-BIT, of the sixteenth century. The branches are long and slightly etched. The bosses are of ornamental brass.

3. HORSE-BIT, belonging to a Maximilian harness. The branches are beautifully pierced, as are also the bosses of the snaffle. Formerly in the Mgowo Collection.

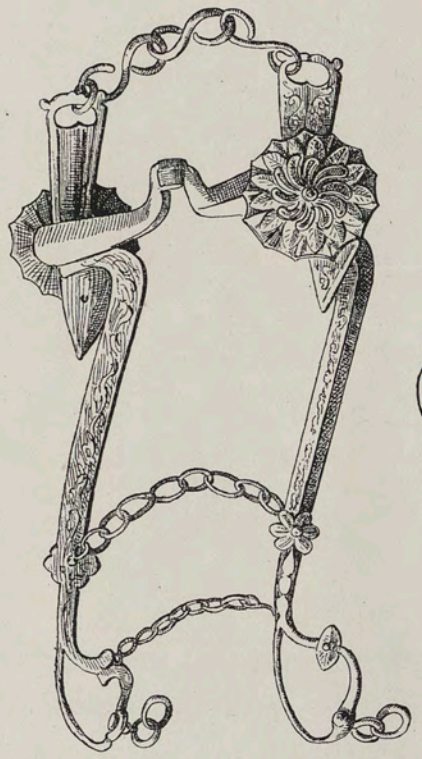
4. GERMAN HORSE-BIT, with ribbed branches and roped edges. Early sixteenth century.

5. SPANISH MULE'S-MUZZLE, of the end of the sixteenth century. It is of pierced and chased iron-work, in the form of figures, scrolls, &c., and is dated 1584.

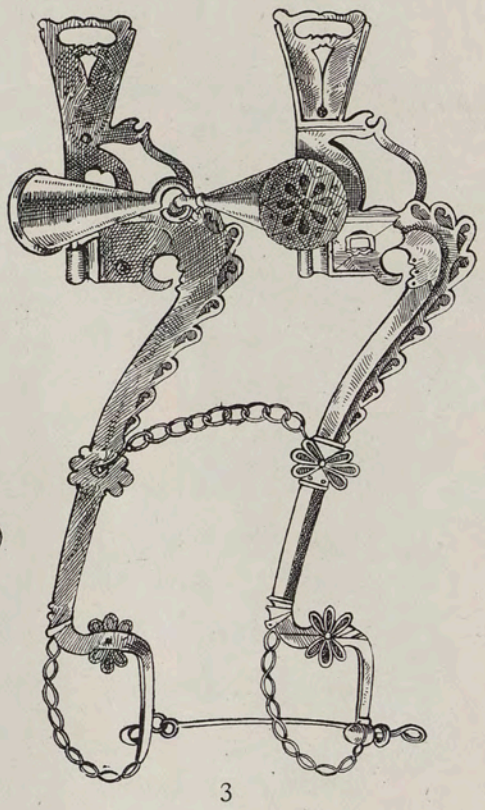
6. GERMAN HORSE-BIT, of the sixteenth century. The long branches are ornamented with scrollwork and rosettes. The snaffle consists of oblong balls which are movable.



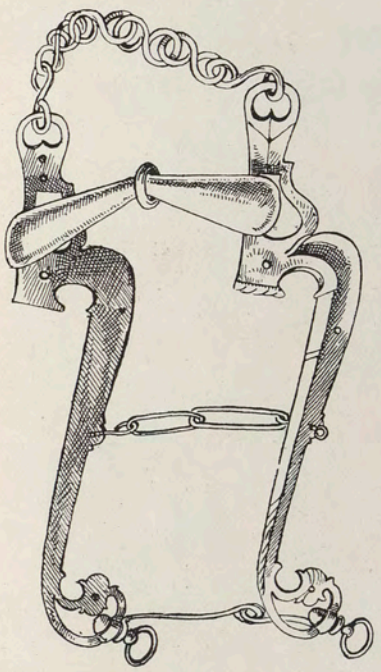
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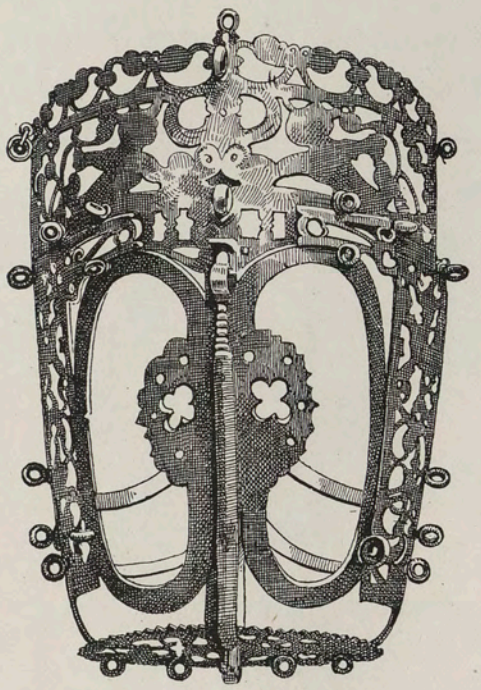
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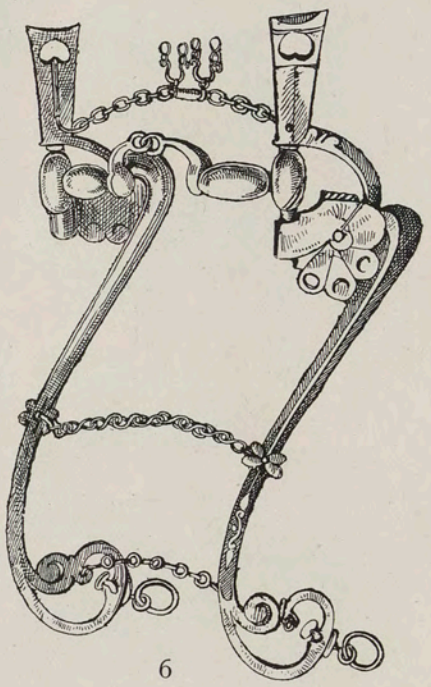
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PLATE CXIV.

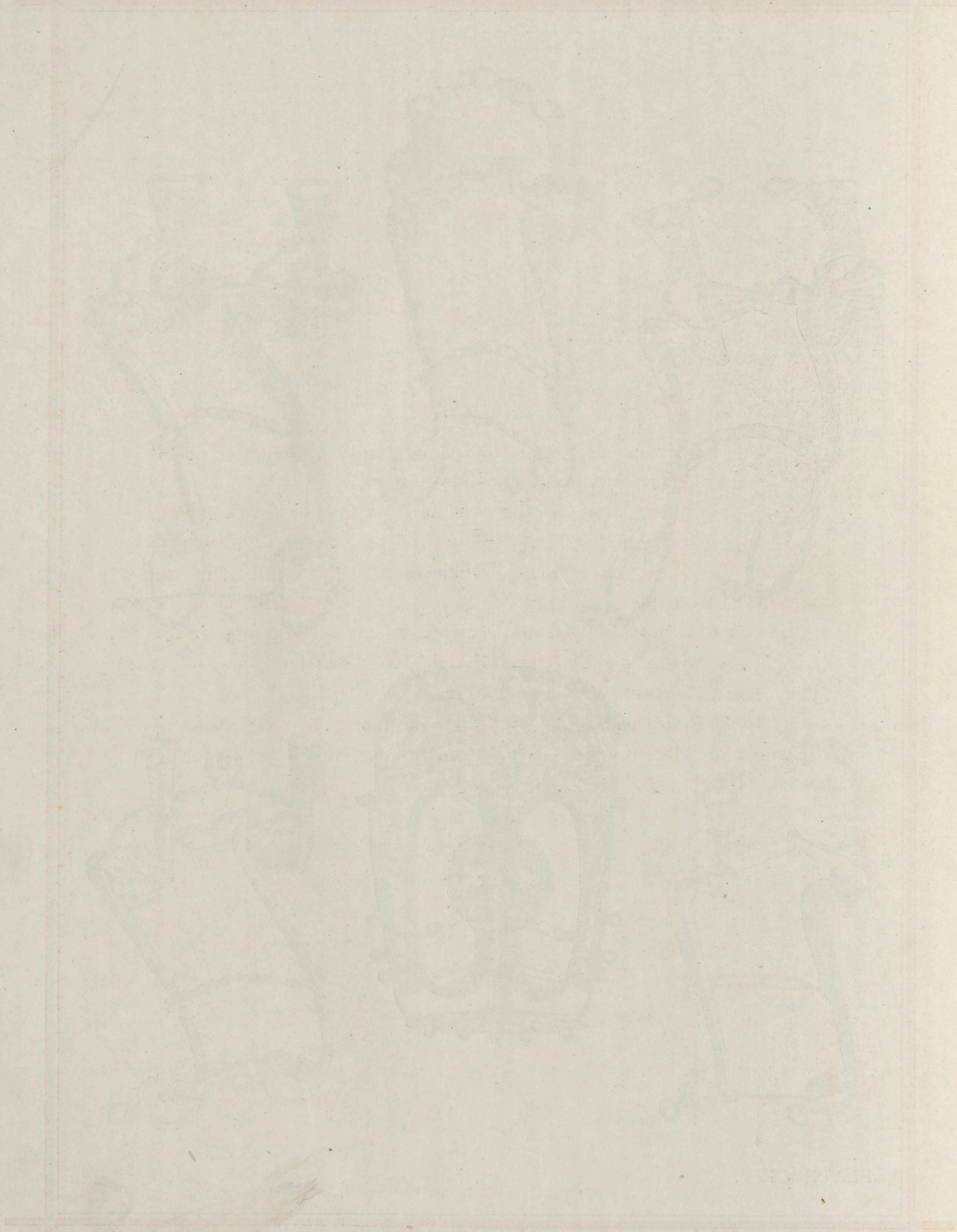


PLATE CXV.

IRON and steel spurs, of periods varying from the twelfth to the seventeenth century.

1. Spur, of the time of Edward the Black Prince.

2 and 3. Iron Spurs, of the twelfth century.

4. Iron Spur, ornamented with etching, of the reign of Charles I.

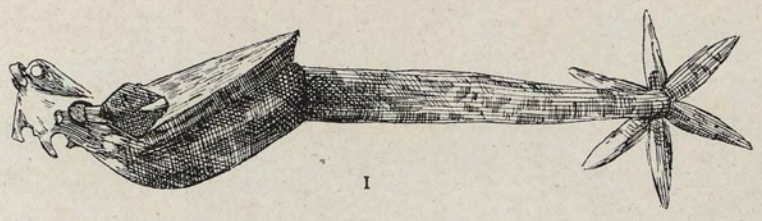
5. German Iron Spur, slightly etched, of the seventeenth century.

6. Iron Spur, slightly etched, of the reign of James I.

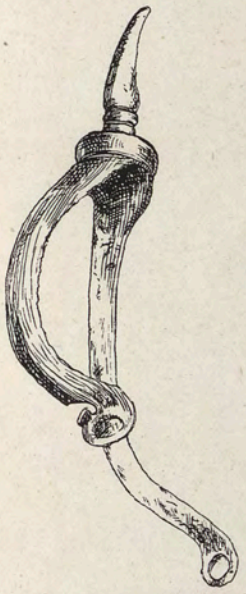
7. Bright Steel Spur, of the reign of Charles II.

8. Iron Spur, etched, of the reign of James I.

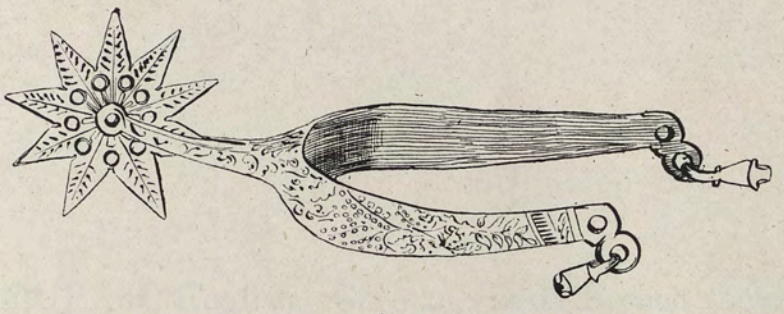
9 and 10. Russet-iron Spurs, incrusted with chased silver, of the reign of James I.



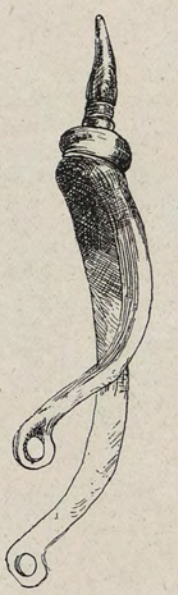
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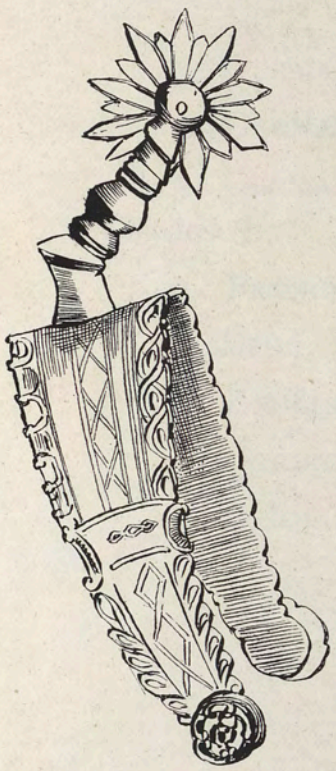
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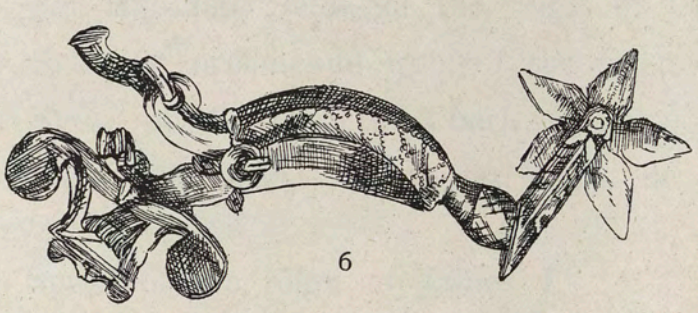
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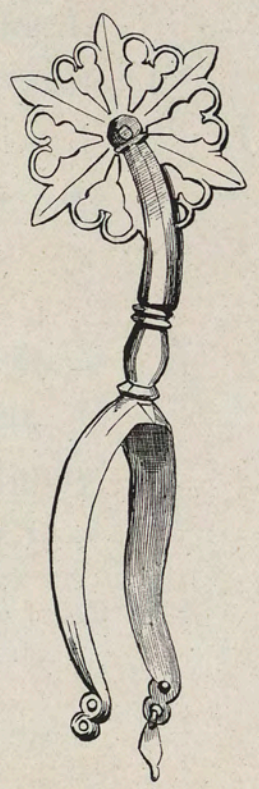
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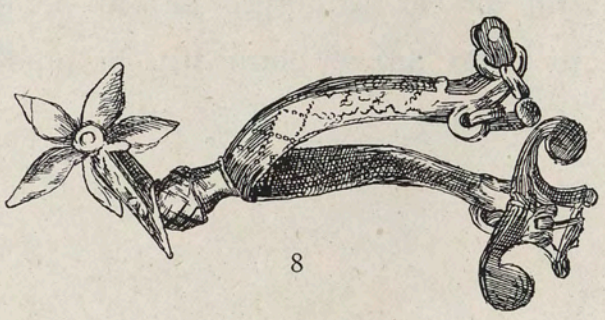
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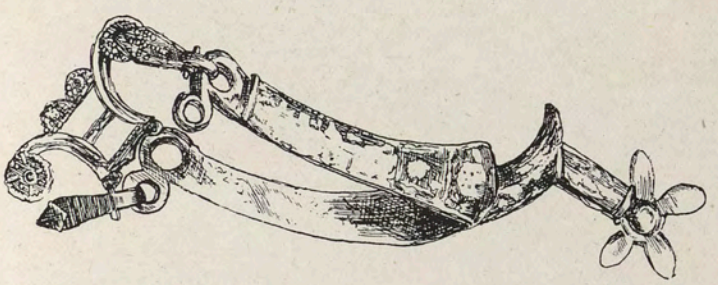
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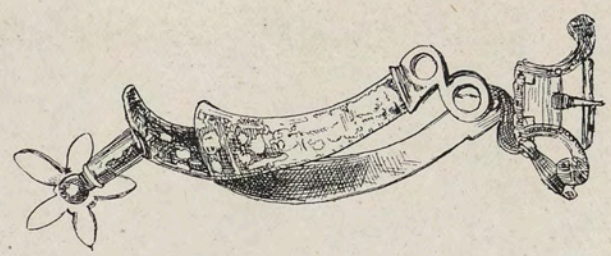
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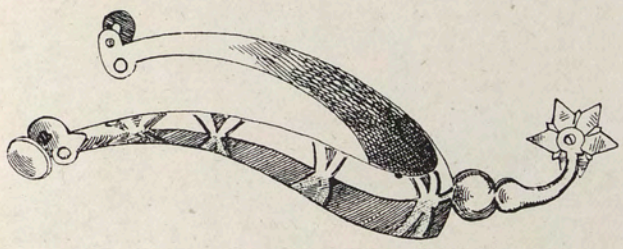
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PLATE CXV.

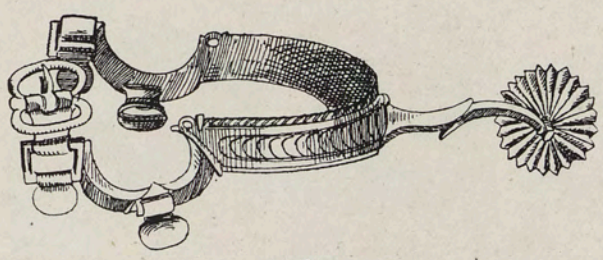
PLATE CXVI.

GROUP of English, German, and French spurs, of the fifteenth, sixteenth, and seventeenth centuries.

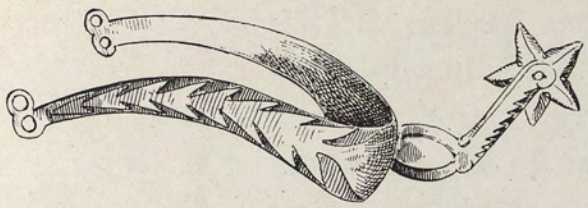
1. SPUR, of bright iron, of the reign of Charles I.
2. ENGLISH SPUR, of the reign of Charles I.
3. GERMAN SPUR, of ornamental iron, of the reign of Charles I.
4. GERMAN SPUR, of the reign of Charles II.
5. GERMAN SPUR, of bright ornamental iron, of the reign of Charles I.
6. FRENCH SPUR, of the reign of James I.
7. SPUR, of ornamental iron, of the reign of Charles II.
8. ENGLISH SPUR, of the end of the reign of Elizabeth.
9. GERMAN SPUR, of the beginning of the fifteenth century.
10. GERMAN SPUR, of gilt iron, of the reign of James I.



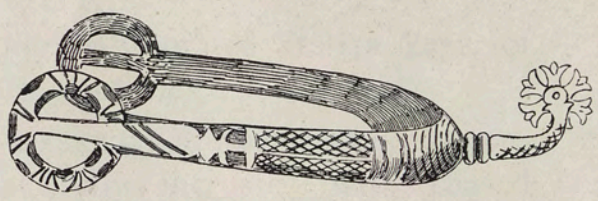
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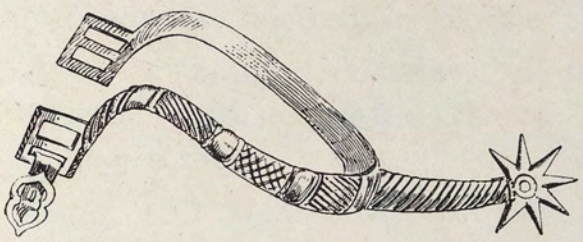
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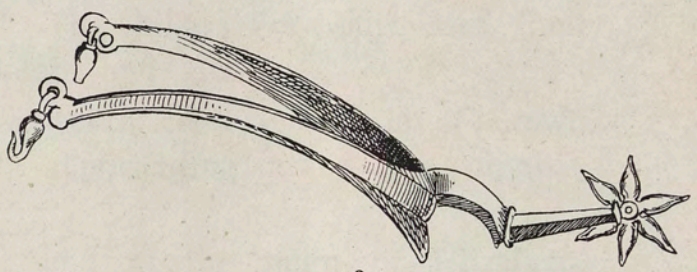
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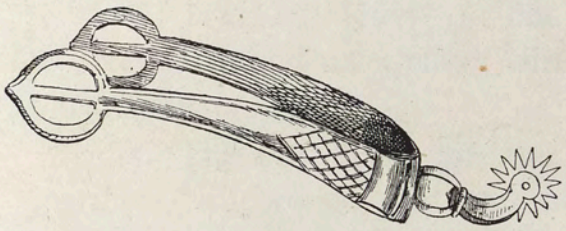
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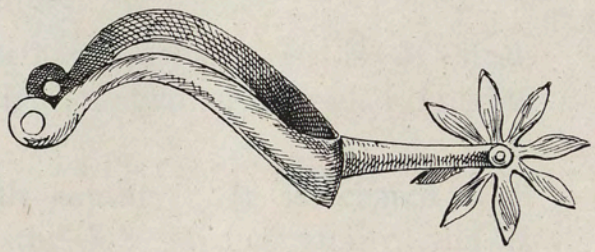
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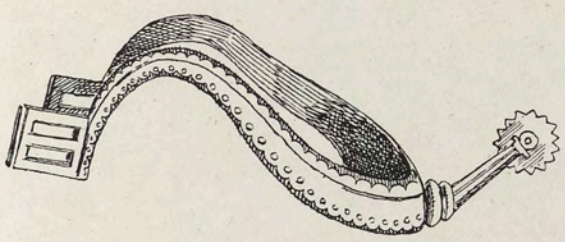
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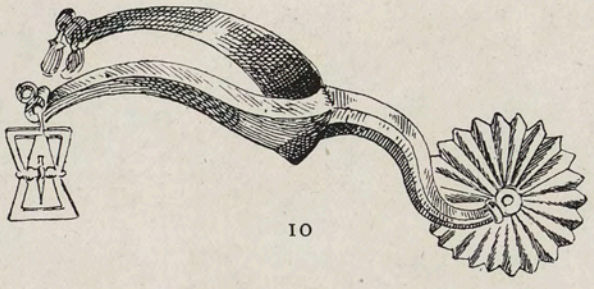
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PLATE CXVI.

PLATE CXVII.

THREE caskets and four highly-decorated Italian keys, of the fifteenth and sixteenth centuries.

1. SMALL ITALIAN CASKET, of the sixteenth century. It is of iron, beautifully incrusted with chased silver, representing figures, arabesques, and scrolls, on a brown ground.

2. CASKET, of the fifteenth century. It is of bright steel, and is furnished with secret springs. The pillars, or buttresses, and bands are pierced in Gothic characters and etched.

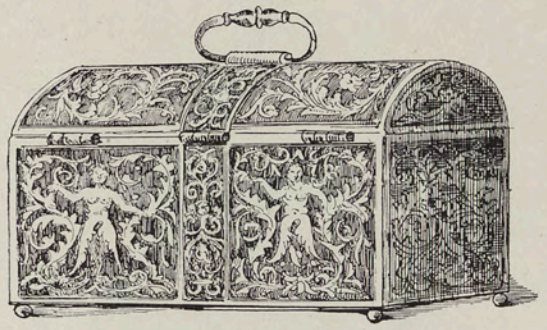
3. ITALIAN CASKET, of the sixteenth century. It is of brown iron, incrusted with chased gold, representing arabesques, figures, and scrolls.

4. ITALIAN KEY, of the latter end of the reign of Elizabeth. The bow is chased with winged satyrs.

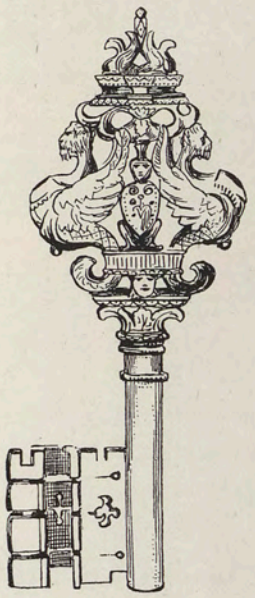
5. ITALIAN KEY, of the latter part of the sixteenth century. The bow is chased with female winged satyrs.

6. ITALIAN KEY, of late Elizabethan period. It is of steel, parcel-gilt, and is chased with a design of two armour-clad knights in combat.

7. ITALIAN KEY, of the sixteenth century. It is chased with griffins, a coronet, and the arms of the De Medici family, and is partly incrusted with silver.



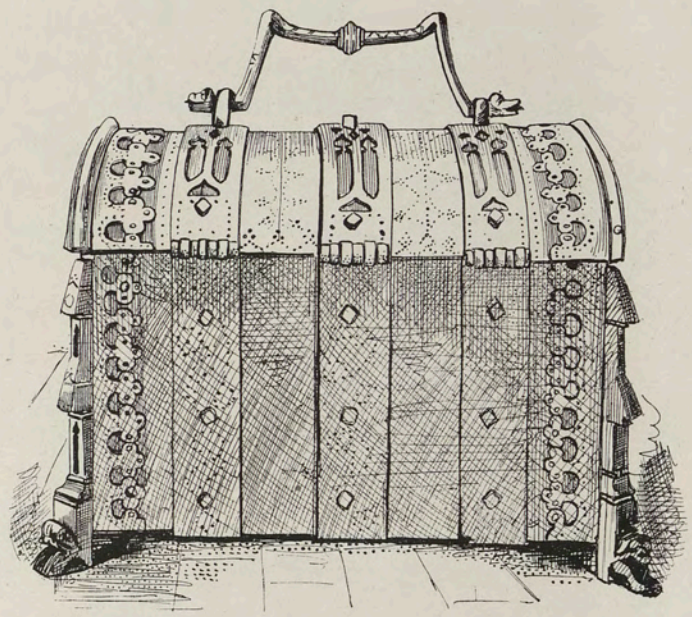
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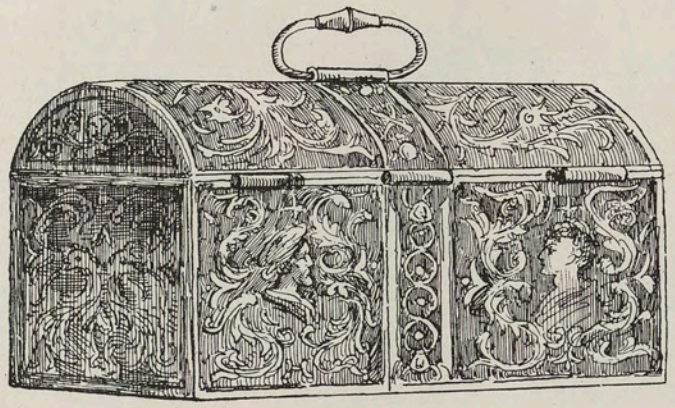
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PLATE CXVII.

PLATE CXVIII.

THE Romans permitted torture to be applied in the examination of slaves, but all free-born persons were exempt The practice was afterwards adopted by all nations as the chief mode of exacting confessions and for punishment of crimes, &c. During the Inquisition (1215-1820) vast numbers of people suffered in this manner. In Spain alone, during 236 years, Llorente states that more than 290,000 were subjected to the ordeal. In England, the Roman Catholic clergy applied torture to heretics until 1640. A man named Archer was racked for taking part in the attack on Laud's palace. Trial by torture was in force in France until 1789. Torture was applied in English prisons, notably in Newgate, up to the reign of George II. In 1727, Bambridge, chief warder of the Fleet Prison, was charged before a committee with having tortured imprisoned debtors for the purpose of extorting fees. Various strange and fearful-looking instruments were exhibited during the trial, but owing to a flaw in the indictment, Bambridge escaped. A little later on he went mad and committed suicide.

The following implements of torture and "correction," formerly in the Mgowo Collection, are shown on this Plate:

1. PUNISHMENT-MASK, of blackened iron, of the sixteenth century. It is in the form of a hideous head; the bands which cover the head and neck fasten behind by staple, lock, and key. Of German manufacture.

2. EXECUTIONER'S MASK, of blackened iron, of the sixteenth century. It is of German origin, and is in the form of a face with moustache.

3. SCOLD'S BRIDLE, of the sixteenth century. The "snout," which covered the nose, is missing. The part fitting over the skull is of ornamental iron-work, and the apex probably supported a bell. It fastens behind by a padlock, passing through a staple.

4. SCOLD'S BRIDLE, of the sixteenth century. The mask is in the form of a grotesque face; it fastens behind by a padlock, passing through a staple. The funnel which covers the mouth is

exceedingly long, and perforated with holes. Of German workmanship.

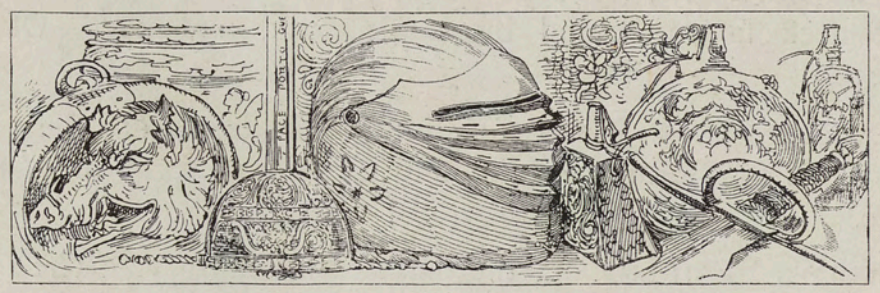
5. SCORPION, or FLAIL, with three chains. It is of Bohemian origin, and of the sixteenth century.

6. SCORPION, or FLAIL, with three chains, which terminate in solid iron balls. It is of the middle of the sixteenth century, and of Polish origin.

7. SCOURGE, of the sixteenth century, and of Russian origin. The haft is short, and composed of thin thongs of leather, which separate into innumerable parts; the ends being furnished with iron beads about ¼in. in diameter.

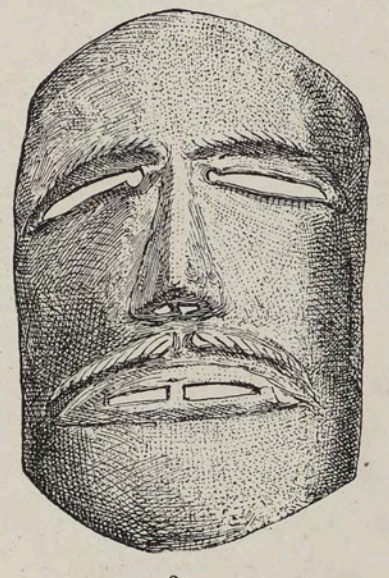
8, 9, and 10. THUMB-SCREWS of the seventeenth century, and of English manufacture.

11. IRON TORTURE-COLLAR, of the sixteenth century. This collar is 2in. broad and about 5lb. in weight; it opens by a hinge and fastens with lock and key. The inside rim is jagged like a large saw-edge, and the inside is furnished with circles of spiked iron, connected by means of steel springs, which, by pressure of a button on the outside, are released so as to penetrate the neck, both back and front.

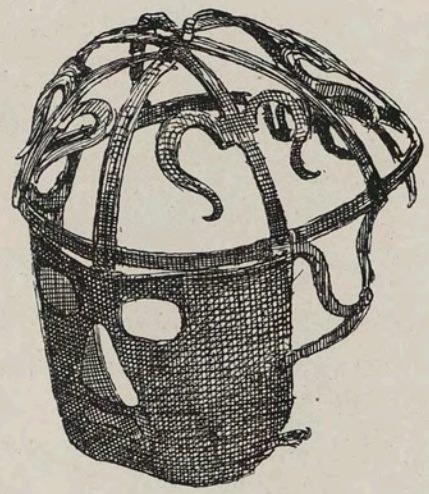




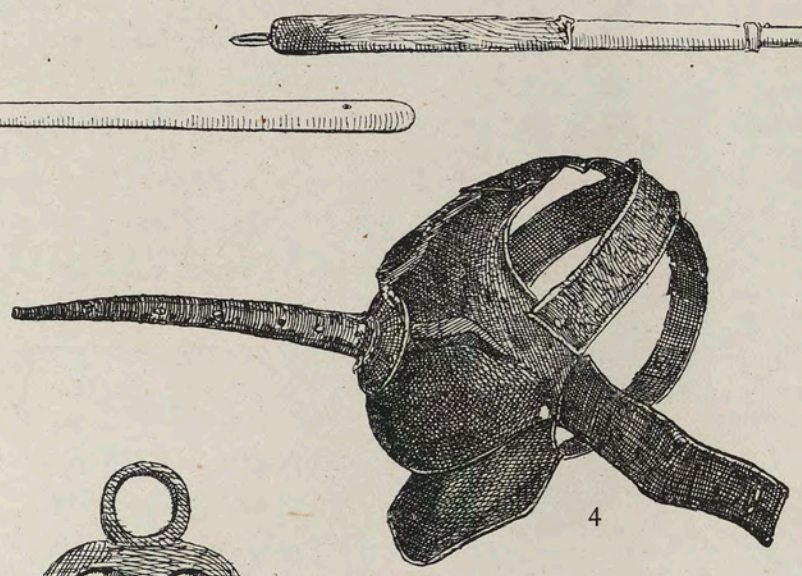
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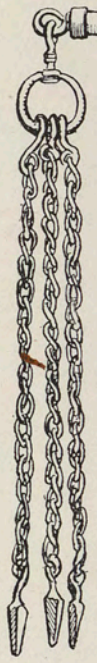
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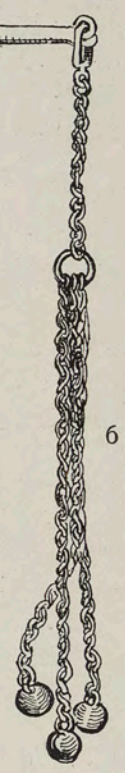
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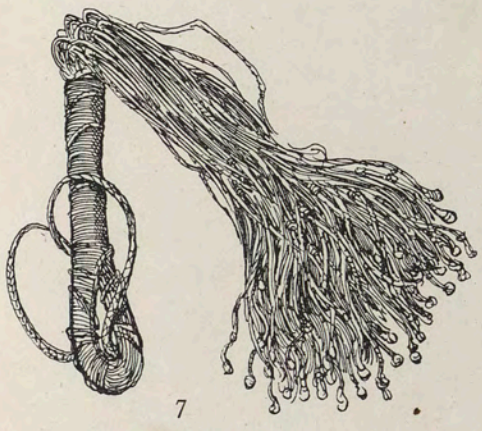
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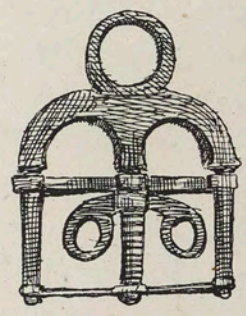
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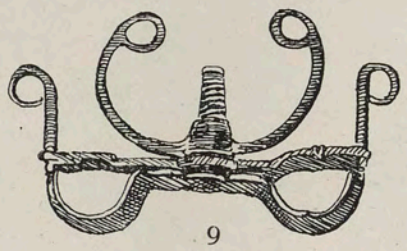
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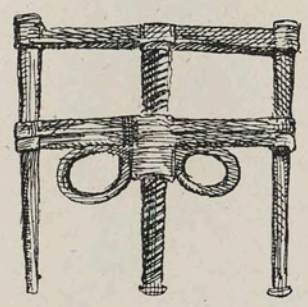
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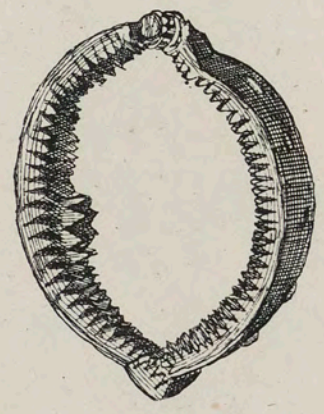
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PLATE CXVIII.

PLATE CXIX.

ALL the helmets shown on this Plate are furnished with mail neck-guards. They were formerly in the collection of Sir Seymour Fitzgerald, late Governor of Bombay.

1. POLIGAR'S HELMET, of damask steel, inlaid with a border of ornamental gold work. It is furnished with an adjustable nasal-guard (which can be raised or lowered to protect the face), a spike at its apex, and on each side the nasal a small tube for holding feathers. The mail attached is of fine and close texture, and is riveted. Seventeenth century.

2. INDIAN HELMET, from the Carnatic. It is of damask steel, beautifully enriched with gold work, is embossed in front to represent a grotesque face with horns and ears, and has a movable nasal-guard and two tubes for holding feathers. The mail is of fine texture, but is not riveted. Seventeenth century.

3. INDIAN HELMET, from Delhi. It is of dark steel, elaborately inlaid with ornamental gold work, and is furnished with a movable nasal-guard, tubes for feathers, and a spike at the apex. The neck-guard consists of closely-woven, riveted links of steel, with a border of brass ones. Seventeenth century.

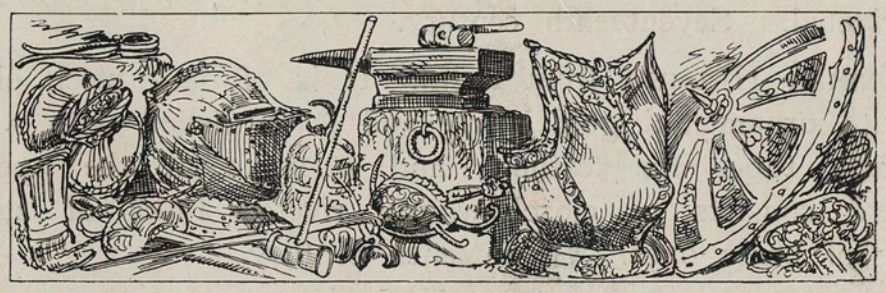
4. INDIAN HELMET, of Delhi workmanship. The crown and nasal-guard are beautifully chased with Oriental scrolls and fabulous animals, relieved with gold ornamentation on a dark brown ground. The nasal-guard is movable. The neck-guard is composed of alternate sections of brass and steel rings, which are riveted. Seventeenth century.

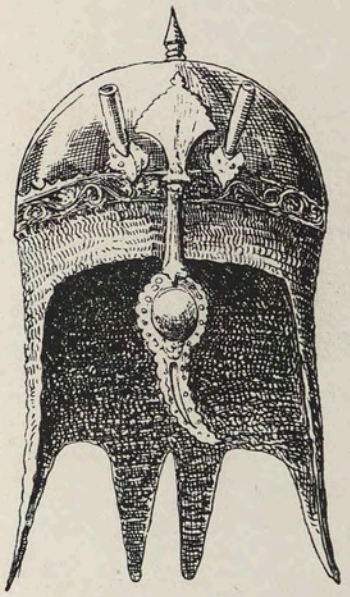
5. INDIAN HELMET, of Cashmere workmanship. It is of damask steel, enriched with a band of inlaid gold work. The movable nasal-guard is pierced at both top and bottom. The neck-guard, which comes well over the shoulders, consists of riveted links of steel. Seventeenth century.

6. INDIAN HELMET, of Delhi workmanship. The entire surface is chased with scrolls, animals, &c. The band at the bottom has a

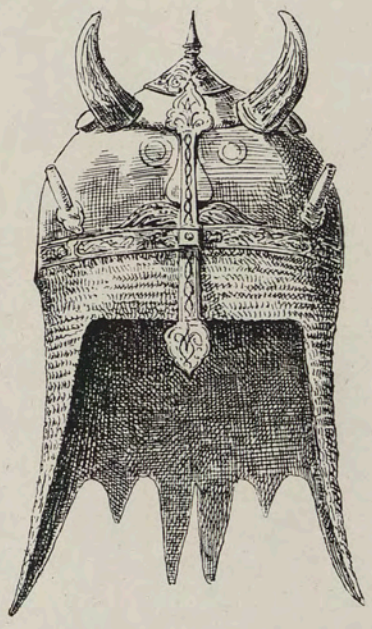
PLATE CXIX.—*continued.*

Hindoostanee inscription in gold on a dark brown ground. The spike at the apex is very long, and the tubes for the feathers are near the top of the crown. The movable nasal-guard bears an inscription in gold at top and bottom. The very deep neck-guard is composed of riveted steel links, with a brass border. Seventeenth century.

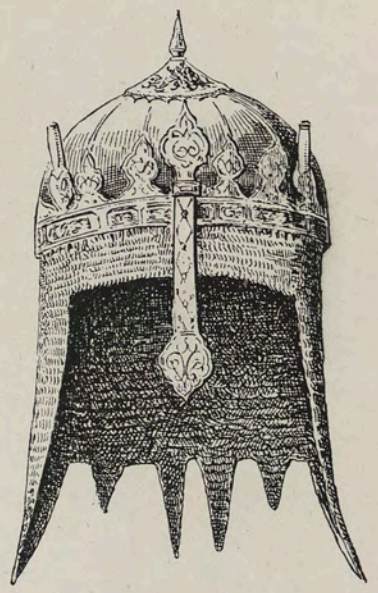




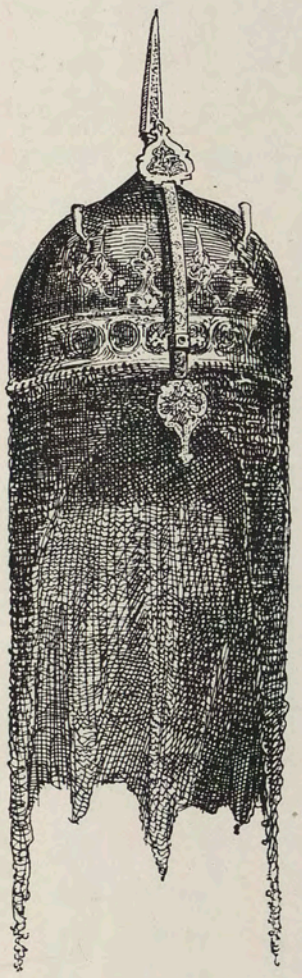
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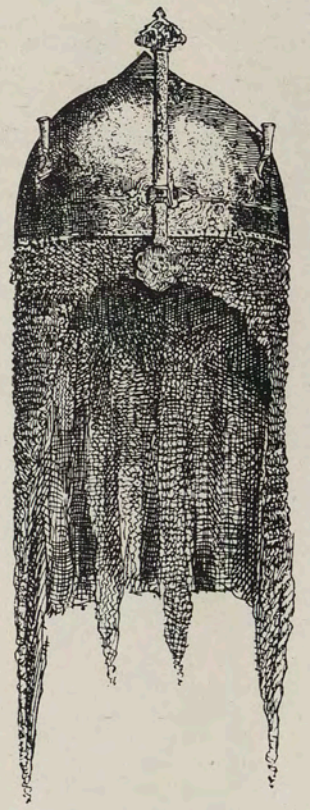
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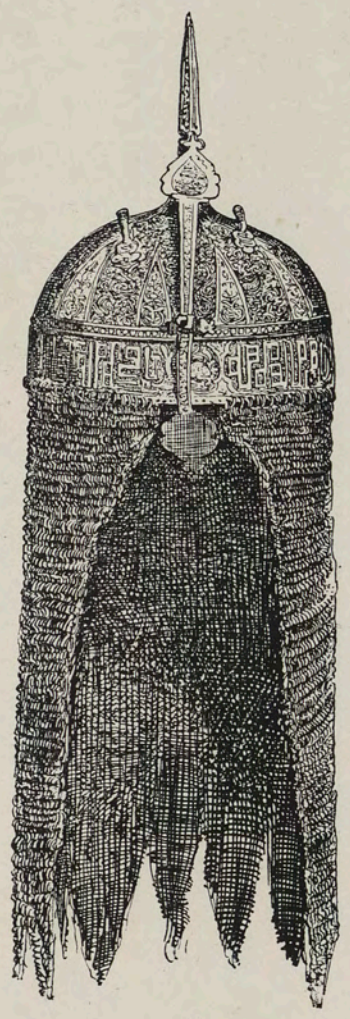
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PLATE CXIX.

PLATE CXX.

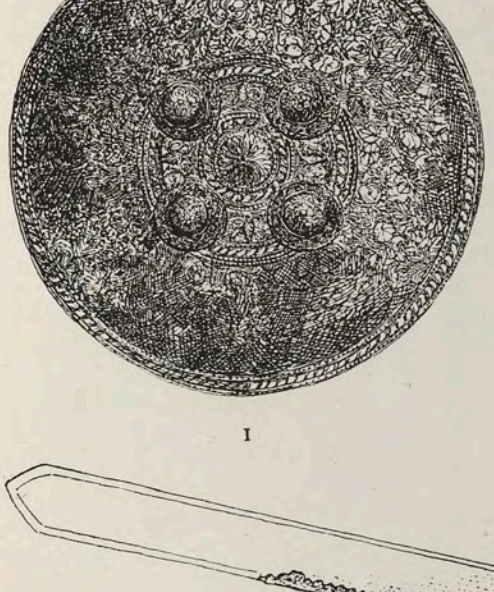
THE large Indian circular shield and the sword and sheath shown on this Plate were formerly in a fine art museum in Warwickshire. The two Indian bucklers passed from Sir William Seymour Fitzgerald's Collection into the hands of the author.

1. INDIAN BUCKLER, of the seventeenth century, from the Madras Presidency. It is of black steel, incrusted with silver, representing flowers and foliage. The four bosses are chased and hatched with gold.

2 and 3. INDIAN CIRCULAR SHIELD, of steel, richly chased with scrolls and flowers, and hatched with gold. It has four bosses in the centre, with pierced and damaskeened plaques beneath them. The ground is watered in the Damascus style. The inside (No. 3) is lined with green velvet, embroidered with silver lace in a pattern similar to that on the sword and sheath (Nos. 5 and 6). This shield is of Delhi workmanship, and of the seventeenth century.

4. INDIAN BUCKLER, similar to No. 1.

5 and 6. INDIAN SWORD AND SHEATH. The hilt and the reinforcing part of the blade are richly damaskeened with gold, the guard being further enriched with turquoise. The blade, which is damaskeened with a yellow tinge, is very broad at the end. The sheath is of bright green velvet, embroidered with silver, resembling scrolls and flowers. This fine specimen was without doubt made to accompany the shield described above (Nos. 2 and 3).

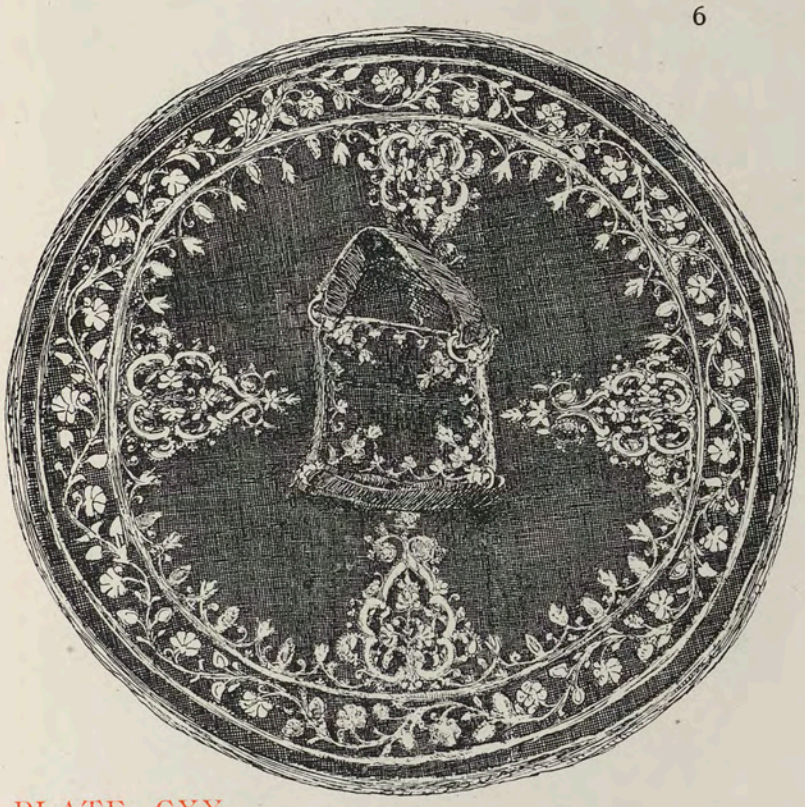


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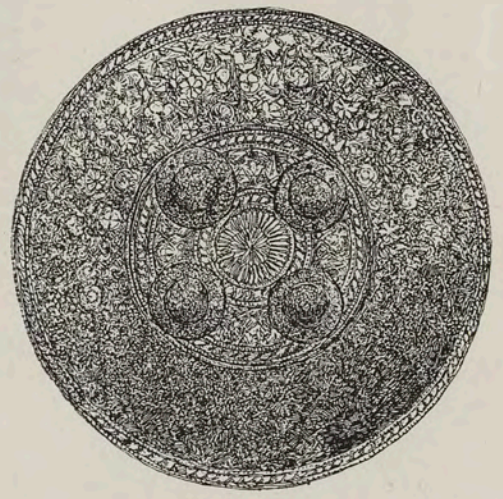
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PLATE CXX.

PLATE CXXI.

A GROUP of Oriental weapons and shields, of the sixteenth, seventeenth, and eighteenth centuries, formerly in the collection of Sir William Seymour Fitzgerald.

1. INDIAN SABRE, of the seventeenth century. The hilt is of steel, chased with flowers and foliage in low relief. The blade, which has a saw edge, divides into two about 8in. from the point.

2. INDIAN ELEPHANT-GOAD, of late sixteenth century. The ground is of brilliant blued steel, magnificently inlaid with gold flowers, foliage, &c.

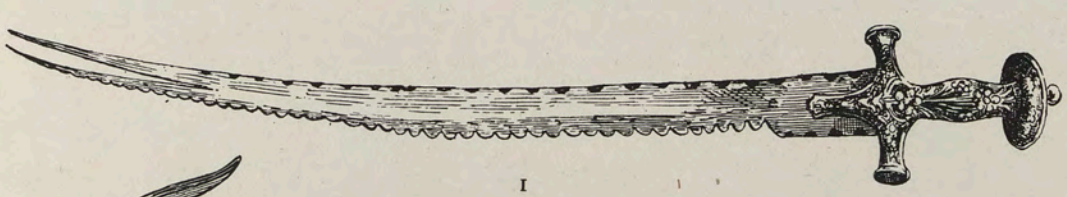
3. INDIAN SHIELD, of the eighteenth century, from the Deccan. It is of white metal, chased with flowers and foliage in low relief, the raised part being enamelled red and white. The four bosses are pierced and gilt.

4. MONGOLIAN BATTLE-AXE, of the sixteenth century. The whole of the blade, except the cutting edge, is of chased brass. The haft is of wood, bound with several brass ferrules.

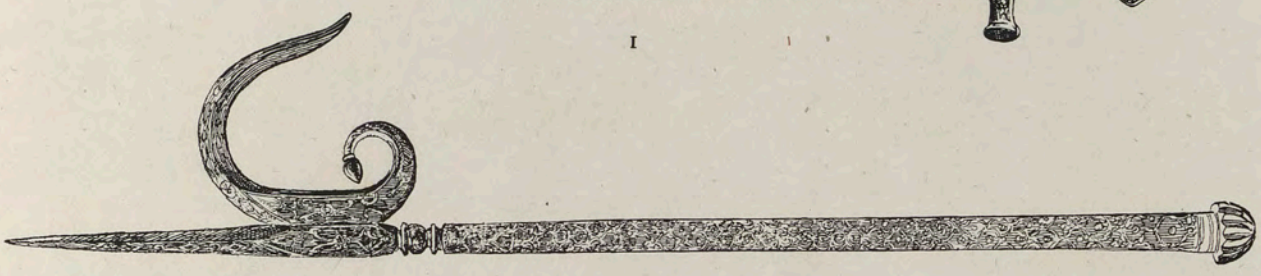
5. SWORD, from Delhi, of the beginning of the sixteenth century, of rare form. The hilt is damaskeened with gold. The blade has a rib down the centre and cuts on both edges; it is very similar in form to European sword-blades of the fifteenth century.

6 and 7. SMALL INDIAN BUCKLERS, of the eighteenth century. They are of hide, painted with a floral border, and decorated with ornamental bosses of chased silver.

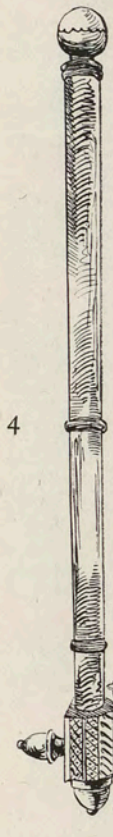
8. INDIAN BUCKLER, of the seventeenth century. It is of hide, and is furnished with two horns, which are terminated by spear-points of steel.



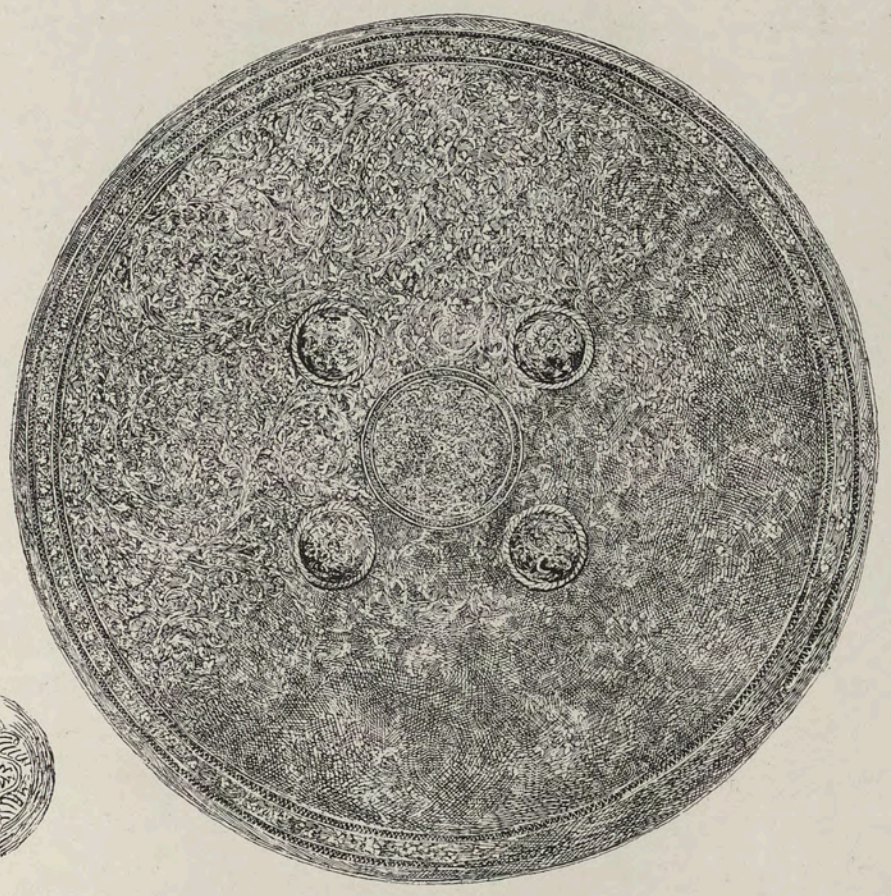
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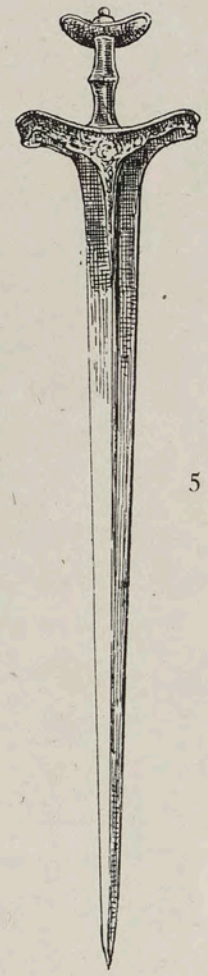
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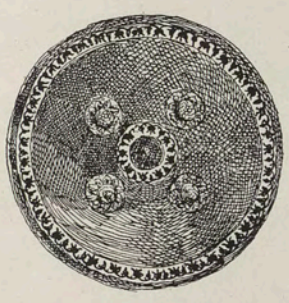
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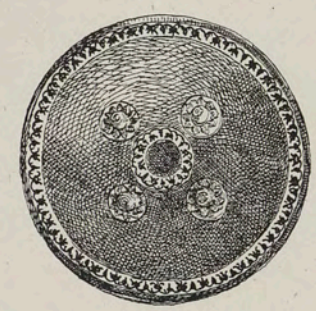
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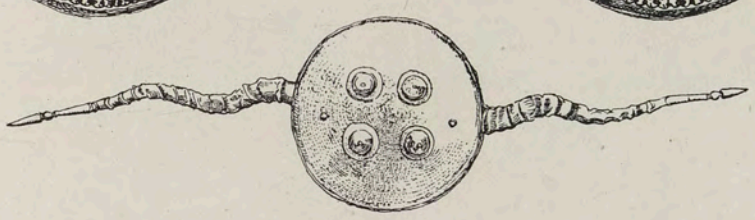
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PLATE CXXI.

PLATE CXXII.

SELECTION of Oriental swords, damaskeened, engraved, and plated in various designs. They were formerly exhibited in the Indian section of the South Kensington Museum by Colonel Power, of the Indian Army.

1. INDIAN SWORD, with damaskeened hilt and straight blade. Seventeenth century.

2. INDIAN SWORD. The steel hilt is plated with silver. The blade is broad at the bottom, and is reinforced for half its length with ornamental iron. Seventeenth century.

3. INDIAN SWORD, from the Carnatic. The hilt is engraved and damaskeened. The blade is long and straight. Sixteenth century.

4. INDIAN SABRE, from the Carnatic. The hilt is damaskeened with gold in bands. Sixteenth century.

5. INDIAN SABRE, from the Carnatic. The hilt is of steel, partly engraved. The blade is curved and grooved. Sixteenth century.

6. PERSIAN SCIMITAR. The guard and pommel are of steel, damaskeened with gold. The grip is of ivory, dyed green. Seventeenth century.

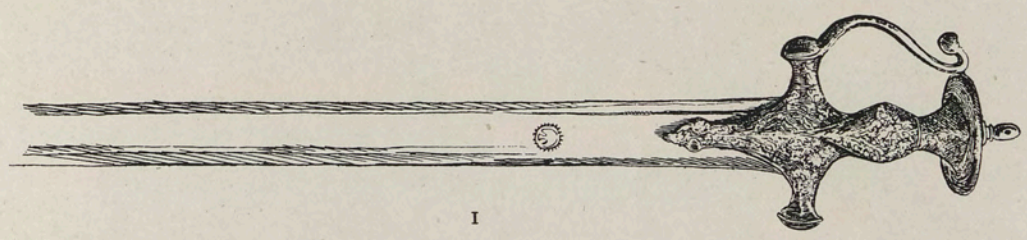
7. INDIAN SABRE. The hilt is chased with an interlaced diamond pattern, and plated on the embossed parts with silver. Seventeenth century.

8. INDIAN SABRE. The hilt is engraved, and damaskeened with gold. The blade is much curved and grooved. Seventeenth century.

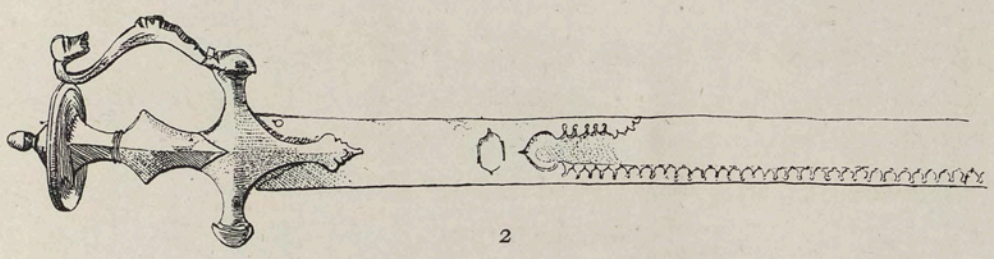
9. INDIAN SABRE, with hilt of silver-plated steel. Seventeenth century.

10. INDIAN SABRE. The hilt is chased, and inlaid with gold. The blade bears an inscription in Hindoostanee. Seventeenth century.

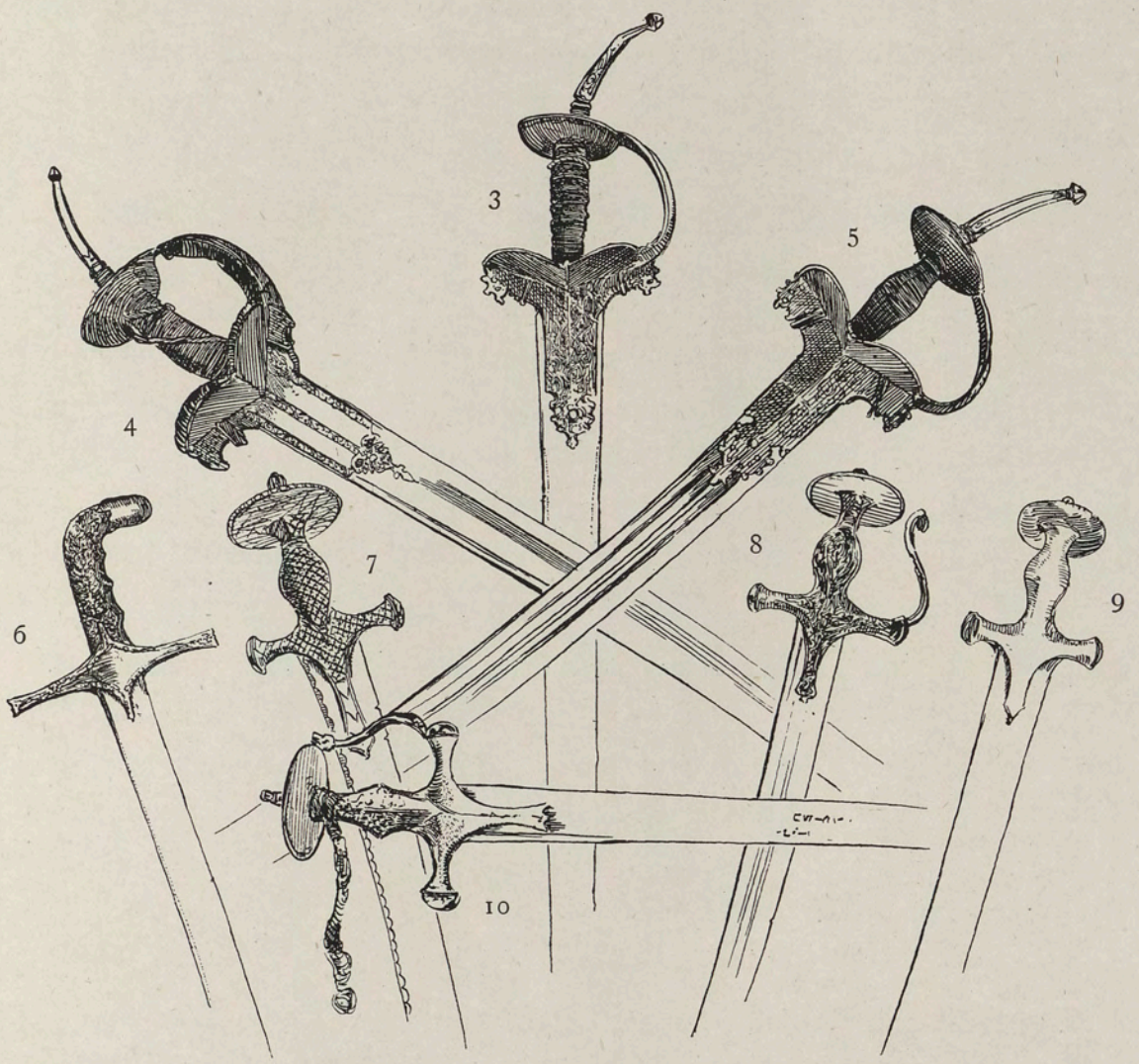
11. INDIAN SWORD. The hilt is richly chased and damaskeened with gold. The blade, which is very broad and heavy, is broad at the end and damaskeened. Seventeenth century.

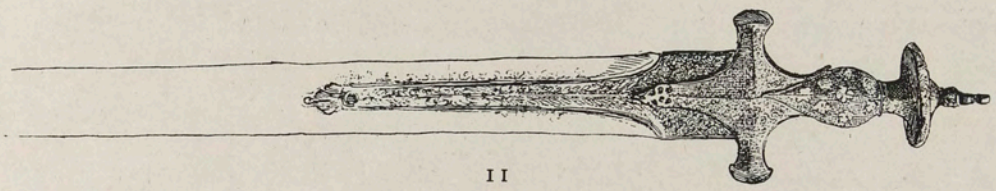


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PLATE CXXII.

PLATE CXXIII.

GROUP of Oriental swords, of various shapes, mostly of Indian origin, and all having richly-decorated hilts. They are from Colonel Power's Collection, exhibited at the South Kensington Museum.

1. INDIAN SABRE. The hilt, which has a double counter-guard, is richly damaskeened with gold. The blade bears an inscription in Hindoostanee worked in gold. Seventeenth century.

2. INDIAN SABRE. The hilt is of bright steel, chased with flowers. The blade is engraved. Seventeenth century.

3. INDIAN SABRE. The hilt is chased and damaskeened with gold. Seventeenth century.

4. PERSIAN SABRE. The hilt is of metal, silver-plated. The blade is engraved. Eighteenth century.

5. INDIAN SABRE, from the Carnatic. The hilt is damaskeened with gold. The blade is broad and curved. Sixteenth century.

6. INDIAN SABRE. The hilt is chased and plated with gold and silver. Seventeenth century.

7. INDIAN SABRE, with silver-plated hilt. Seventeenth century.

8. INDIAN SWORD, with straight blade. The guard is plated with silver. Seventeenth century.

9. LARGE INDIAN SWORD. The hilt is of steel, plated with silver. The blade is engraved towards the hilt. Seventeenth century.

10. INDIAN SWORD. The hilt is finely damaskeened with gold. The blade is long and straight. Seventeenth century.

11. INDIAN SWORD. The engraved hilt is plated with silver. Seventeenth century.

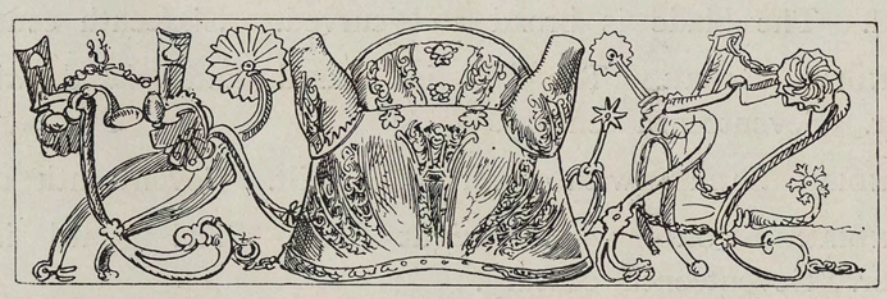
12. INDIAN SWORD. The hilt is chased with an interlaced pattern and silver-plated. The grooved blade is of Solingen make. Seventeenth century.

PLATE CXXIII.—*continued.*

13. INDIAN SWORD, from the Carnatic, with straight blade. The hilt is very beautifully damaskeened with gold. Sixteenth century.

14. INDIAN SWORD, from the Carnatic, with straight blade. The hilt is slightly damaskeened with gold on a bright steel ground. Sixteenth century.

15. ALBANIAN YATAGHAN. The hilt is of ivory with a wide cleft at top. The blade is richly damaskeened with gold. Seventeenth century.



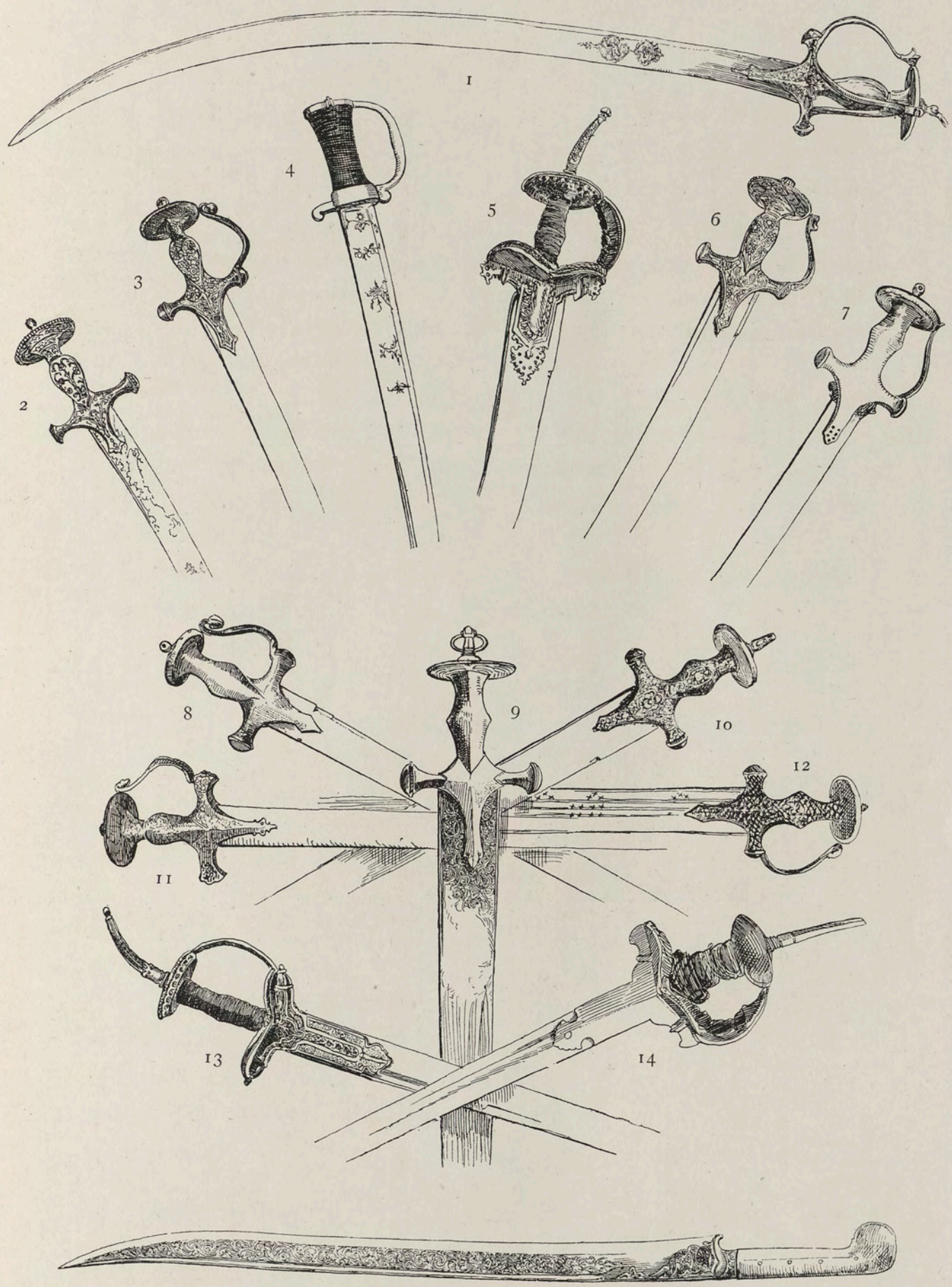


PLATE CXXIII.

PLATE CXXIV.

GROUP of Indian swords and daggers, taken from the native princes and chiefs after the surrender of Delhi; formerly exhibited at the South Kensington Museum by Colonel Power.

1. INDIAN SWORD, from the Carnatic. The hilt is partly damaskeened with gold. The blade, which is very broad at the bottom, is reinforced. Sixteenth century.

2. INDIAN SWORD, from the Carnatic, with engraved hilt. Sixteenth century.

3. INDIAN SWORD, from the Carnatic. The hilt is damaskeened in bands with very minute scrolls. Sixteenth century.

4. INDIAN SWORD, from the Carnatic. The hilt is beautifully damaskeened with gold. The blade is grooved. Sixteenth century.

5. INDIAN SWORD, from the Carnatic. The hilt is edged and gilt. The blade is reinforced. Sixteenth century.

6. INDIAN SABRE, with hilt of plain steel silver-plated. Seventeenth century.

7. INDIAN DAGGER. This is made entirely of steel and is in one piece. The handle is gilt. Seventeenth century.

8. INDIAN DAGGER. The handle is of black jade, mounted with chased gold. Seventeenth century.

9. INDIAN DAGGER. The handle is of ivory. The blade is thin and curved. Seventeenth century.

10. INDIAN DAGGER. The handle is of ivory. The blade is slightly damaskeened with gold. Seventeenth century.

11. INDIAN SABRE. The hilt is very beautifully chased and damaskeened with gold. The blade is grooved and broad at the end; it has its own sheath, which is of green velvet mounted with damaskeened lockets. Seventeenth century.

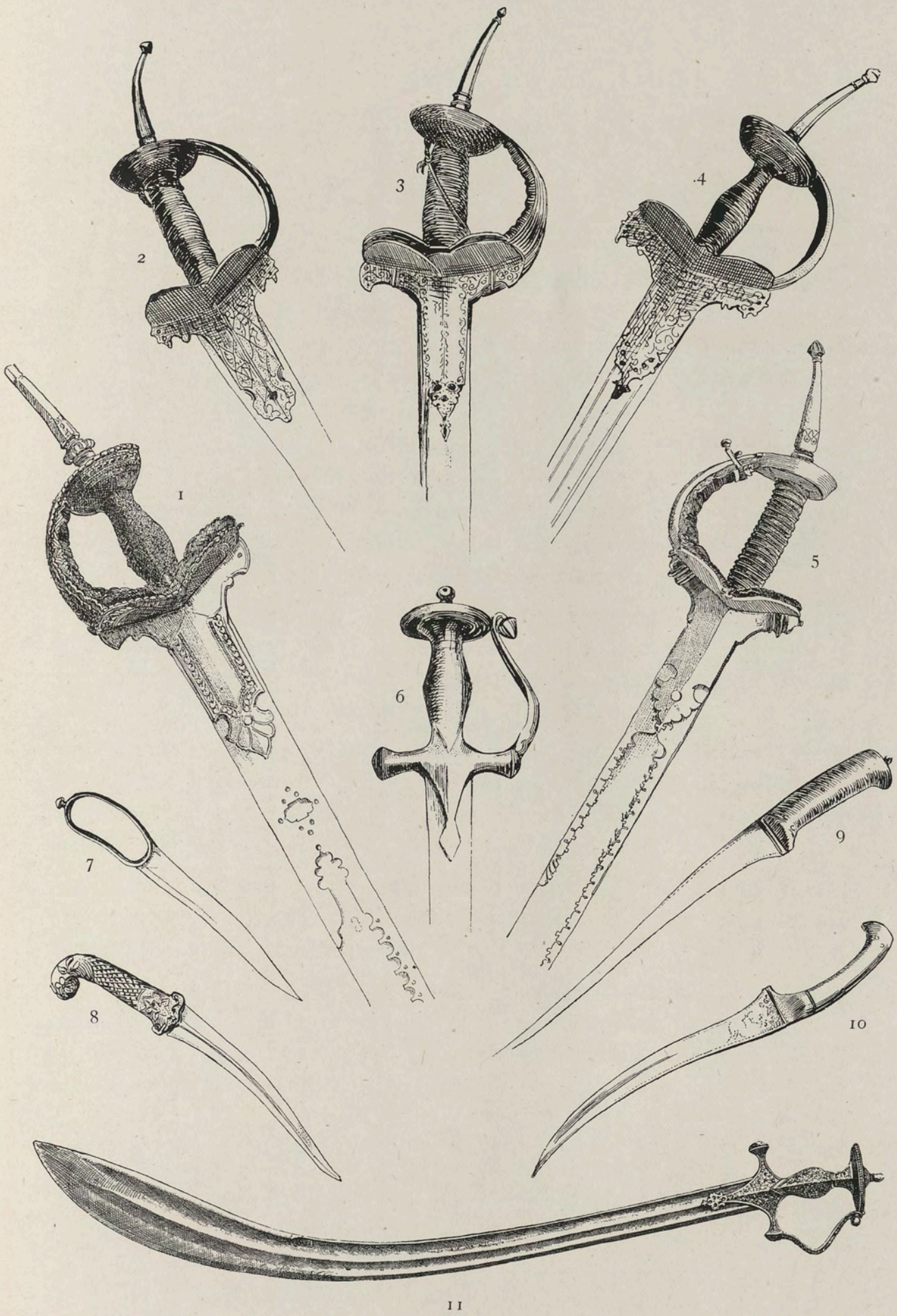


PLATE CXXIV.

PLATE CXXV.

GROUP of highly-decorated Burmese, Persian, and Indian daggers, spears, and sheaths. Nos. 1, 2, 5, and 6 were formerly in a fine art museum in Warwickshire, and Nos. 3, 4, 7, and 8 in the collection of Sir William Seymour Fitzgerald.

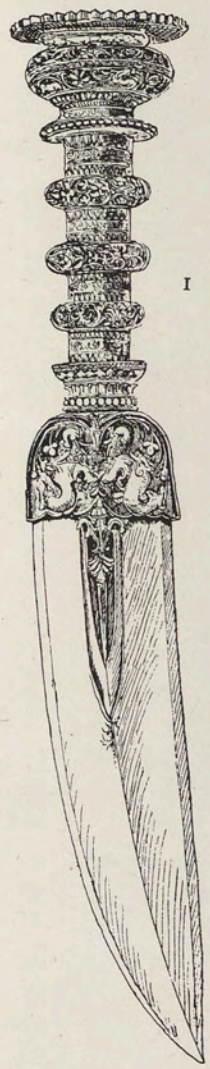
1. BURMESE SPEAR, of the sixteenth century. The blade, near the hilt, is beautifully chased in bold relief with fabulous monsters and leaves. The hilt is ornamented with bands, which are pierced and chased with scrolls, animals, &c. This is without doubt one of the finest examples of Indian chased steel-work.

2. INDIAN PAISCUSH, of the early sixteenth century. The hilt is damaskeened with silver on a black ground, and the blade partly so. The shape of the blade is very similar to that of an Italian anelace of the fifteenth century. This class of dagger is very rare.

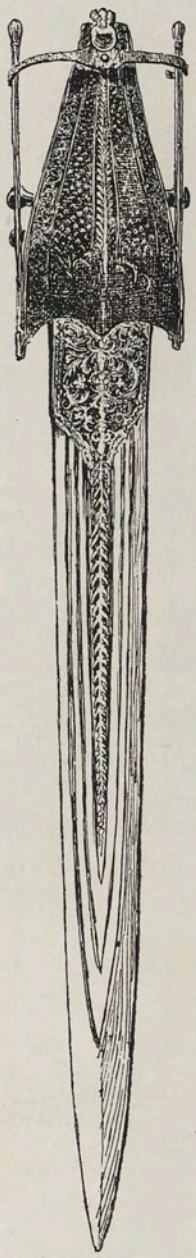
3 and 4. INDIAN DAGGER-KNIFE AND SHEATH. The blade is pierced and chased with scrolls and leaves. The hilt and sheath are of silver, pierced, chased, and embossed with leaves, &c., in a highly artistic manner.

5 and 6. PERSIAN DAGGER AND SHEATH. The hilt and sheath are of silver, engraved with Eastern characters and gilt. The curved end of the sheath terminates in a ball.

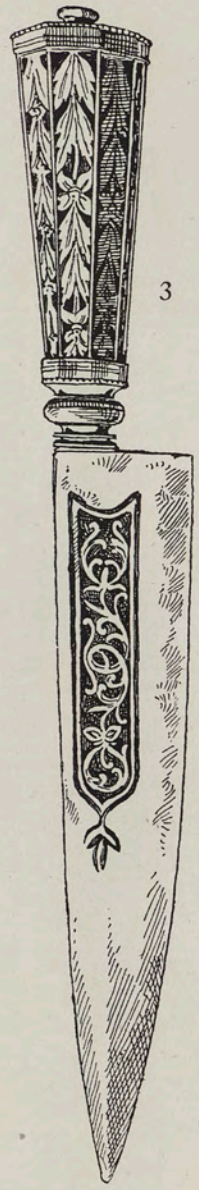
7 and 8. INDIAN DAGGER AND SHEATH, of the seventeenth century. The grip is of ivory. The damaskeened blade is wavy on its back edge. The sheath is of swordfish-skin, and the mounts are of steel, damaskeened with gold.



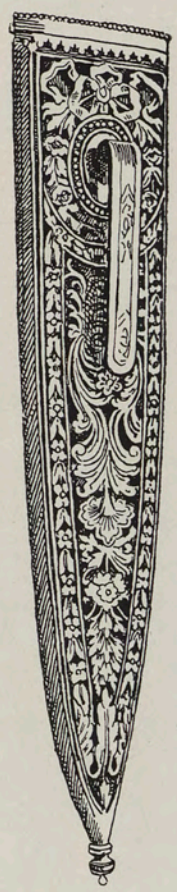
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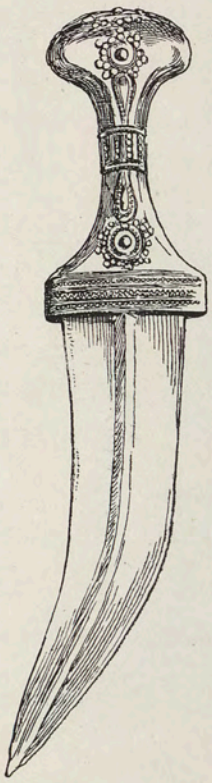
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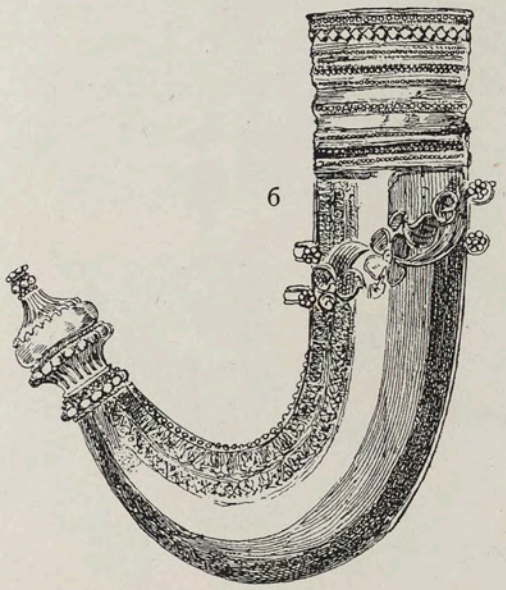
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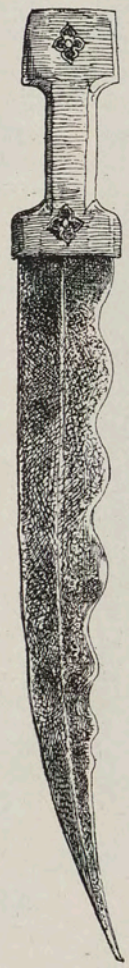
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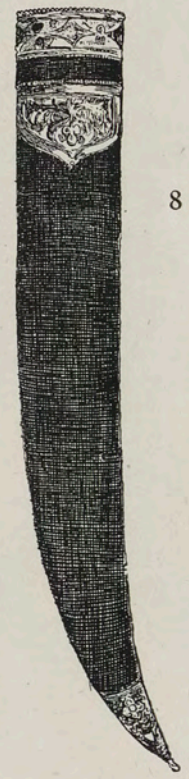
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PLATE CXXV.

PLATE CXXVI.

SELECTION of Oriental swords, daggers, and sheaths, exhibiting great diversity in shape. Nos. 1, 2, 7, 8, and 9 were formerly in a museum in Warwickshire, and Nos. 3, 4, 5, 6, 10, and 11 in the collection of Sir William Seymour Fitzgerald.

1 and 2. ALBANIAN SWORD AND SHEATH. The handle and mounts of the sheath are of embossed and chased silver.

3. BLADE OF AN INDIAN SABRE, chased in high relief with panels of grotesque animals.

4. INDIAN SABRE. The hilt is of steel, plated with silver. The blade is chased with panels of Hindoo gods, elephants, fabulous monsters, &c.

5. MALAY CREESE. The handle is of carved ivory. The blade is deeply damaskeened.

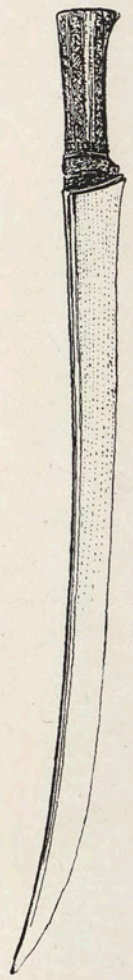
6. SHEATH OF MALAY CREESE, of metal, chased with birds, scrolls, &c., and gilt.

7. CEYLON DAGGER. The hilt is of ebony, beautifully carved, and mounted with chased silver. The part of the blade next the hilt is also covered with chased silver.

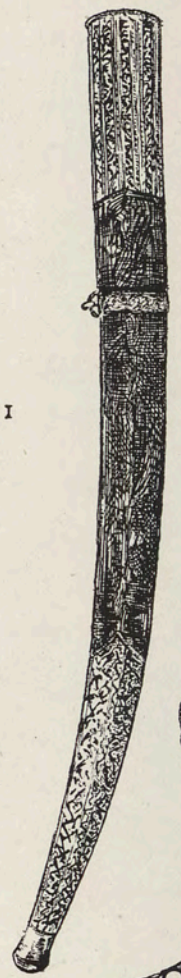
8 and 9. PERSIAN DAGGER (OR SHORT SWORD) AND SHEATH. The hilt and mounts of the sheath are of chased silver, thickly incrusted with large turquoises, carbuncles, bloodstones, and polished pebbles. The blade has a zigzag pattern of incrusted silver down its centre. The space between the mounts on the sheath is of crimson velvet.

10. ALBANIAN OR ARNAUT SWORD. The hilt is slightly damaskeened with gold. The blade is short and double-edged.

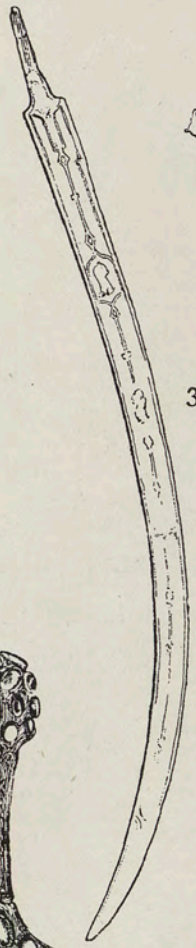
11. INDIAN DAGGER, from Delhi. The hilt is of jade, incrusted with diamonds, rubies, and emeralds, mounted in gold. The blade has three grooves.



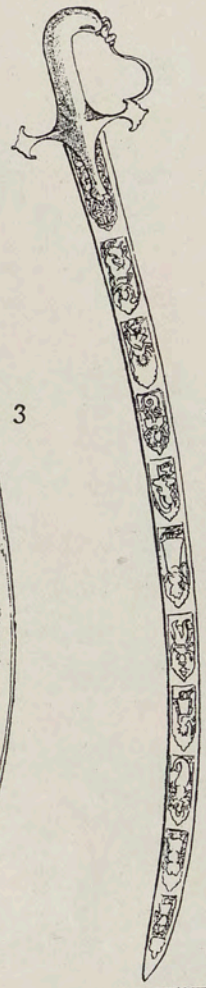
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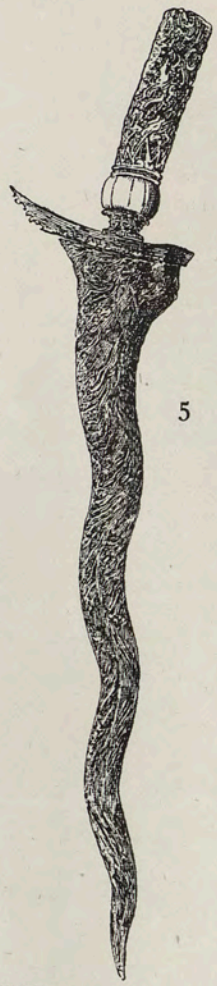
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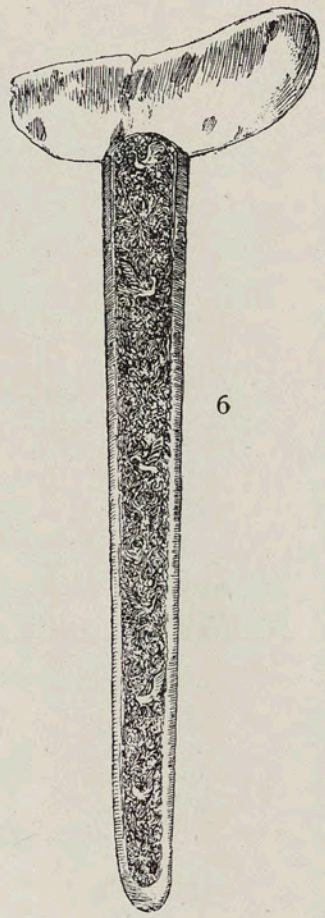
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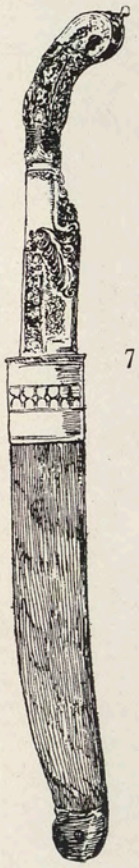
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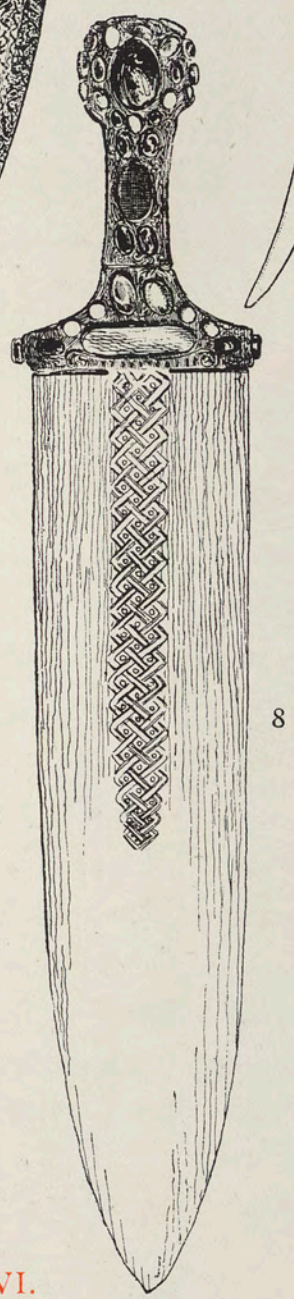
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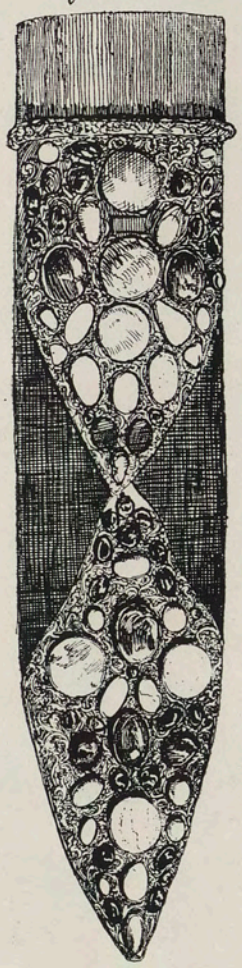
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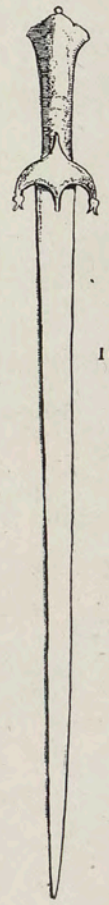
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PLATE CXXVI.

PLATE CXXVII.

VARIOUS kinds of Oriental axe-knives, battle-axes, and other weapons, formerly in the collection of Sir William Seymour Fitzgerald, late Governor of Bombay.

1. Four Indian Axe-knives, each with sheath and a small knife which screws into the bottom of the handle. They are of metal, chased and gilt, and the part which holds the blade is made to resemble an elephant's head. The blades are engraved and gilt.

2. Persian Battle-axe of the seventeenth century. The blade is richly damaskeened with gold. The haft is of brown iron.

3. Indian Battle-axe of the seventeenth century. The blade is hatched with gold, and engraved. The haft is of bright steel.

4. Goorkha Cookree. The handle is of ivory. The blade is engraved and damaskeened with gold.

5. Malay Creese. The handle is of ivory, carved with very minute animals and leaves.

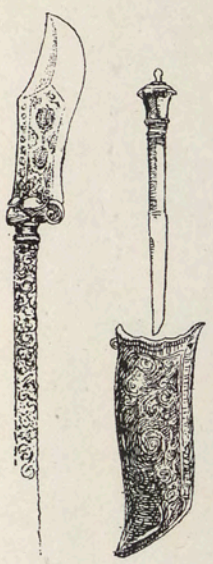
6. Creese-sheath, of metal, gilt.

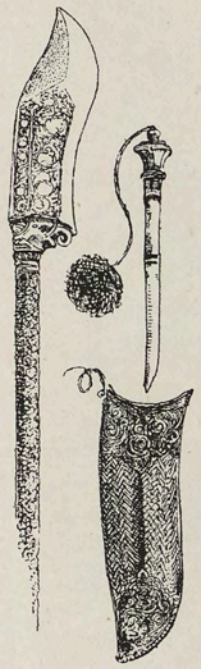
7. Goorkha Cookree. The handle is of ivory. The blade is slightly damaskeened on its back edge.

8 and 9. Turkish Pistols (a pair), of late seventeenth century. The lock and barrel are engraved and gilt. The stock is of chased silver, gilt and oxidised.

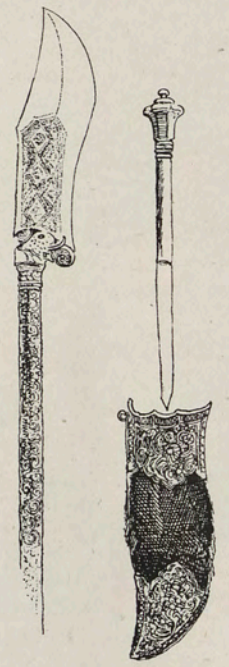
10 and 11. Persian Dagger and Sheath. The handle is of ivory. The sheath is of repoussé silver.

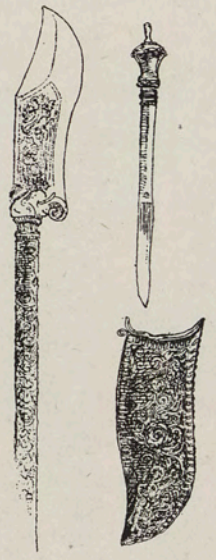
12 and 13. Indian Dagger and Sheath, of the seventeenth century. The handle is of black jade, inlaid with panels of silver, and incrusted with rubies and emeralds. The sheath is of dark crimson velvet, mounted with chased silver.

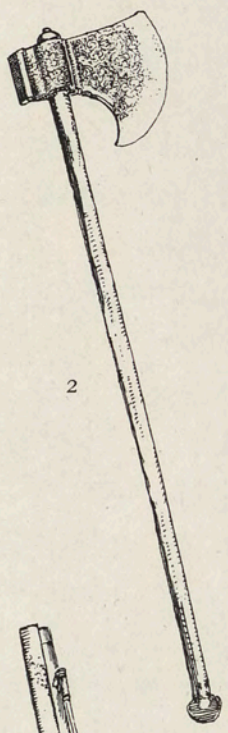




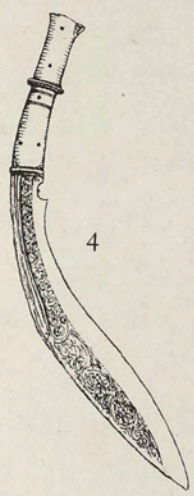
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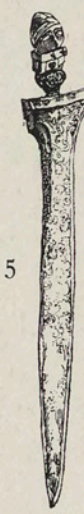




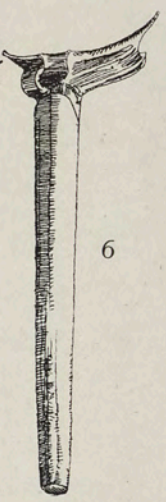
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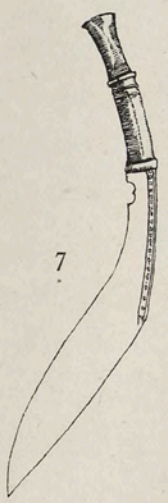
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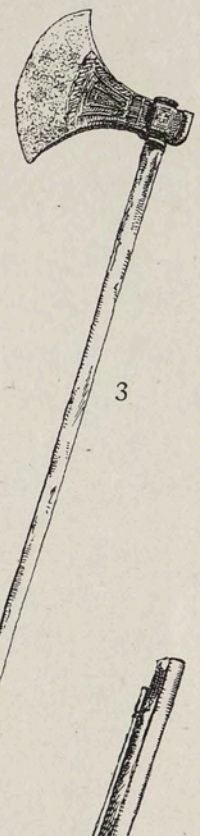
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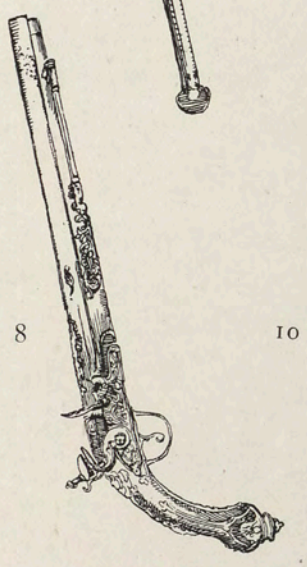
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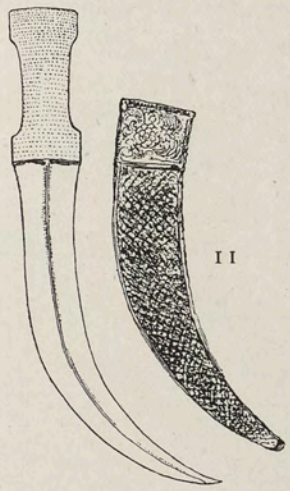
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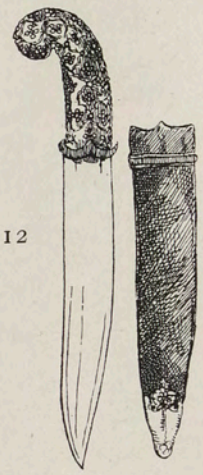
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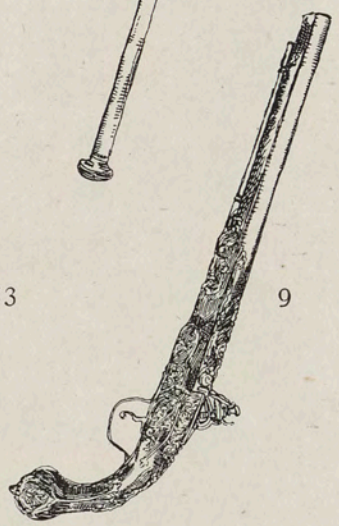
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PLATE CXXVII.

PLATE CXXVIII.

FIVE Oriental battle-axes, of the sixteenth and seventeenth centuries, mostly of Indian origin, and exhibiting very fine workmanship. Nos. 1 and 2 were formerly exhibited at a fine art museum in Warwickshire, and 3, 4, and 5 passed from the collection of Sir William Seymour Fitzgerald into the hands of the author.

1. INDIAN BATTLE-AXE, probably made in Delhi at the end of the seventeenth century. It is of superb workmanship. The blade is of steel, engraved and gilt on a bright blue ground. The haft is of silver, beautifully embossed and chased with flowers, scrolls, &c.

2. INDIAN BATTLE-AXE, of steel, of the seventeenth century. The blade, which is crescent-shaped, is inlaid with ornamental silver on a black ground. The haft has gilt bands, and is also inlaid with silver in a design matching that of the blade.

3. INDIAN BATTLE-AXE, of the sixteenth century. The blade is of steel, damaskeened with gold on a brown ground. The socket, with figure of a warrior on a griffin, is bronze, gilt. The haft is of repoussé silver.

4. SMALL INDIAN BATTLE-AXE, of the seventeenth century. The cutting part of the blade and the three prongs at the back are of steel; the other part of copper, gilt and chased with scrolls. The haft is of steel, incrusted with ornamental silver on a black ground. The ball at the end of the grip is copper, gilt.

5. PERSIAN BATTLE-AXE, of the seventeenth century. The blade is damaskeened round the edge with scroll-work in gold. The haft near the head and grip is of bright steel, also damaskeened in bands of scrolls, the space between being of crimson velvet, bound with twisted gilt wire.

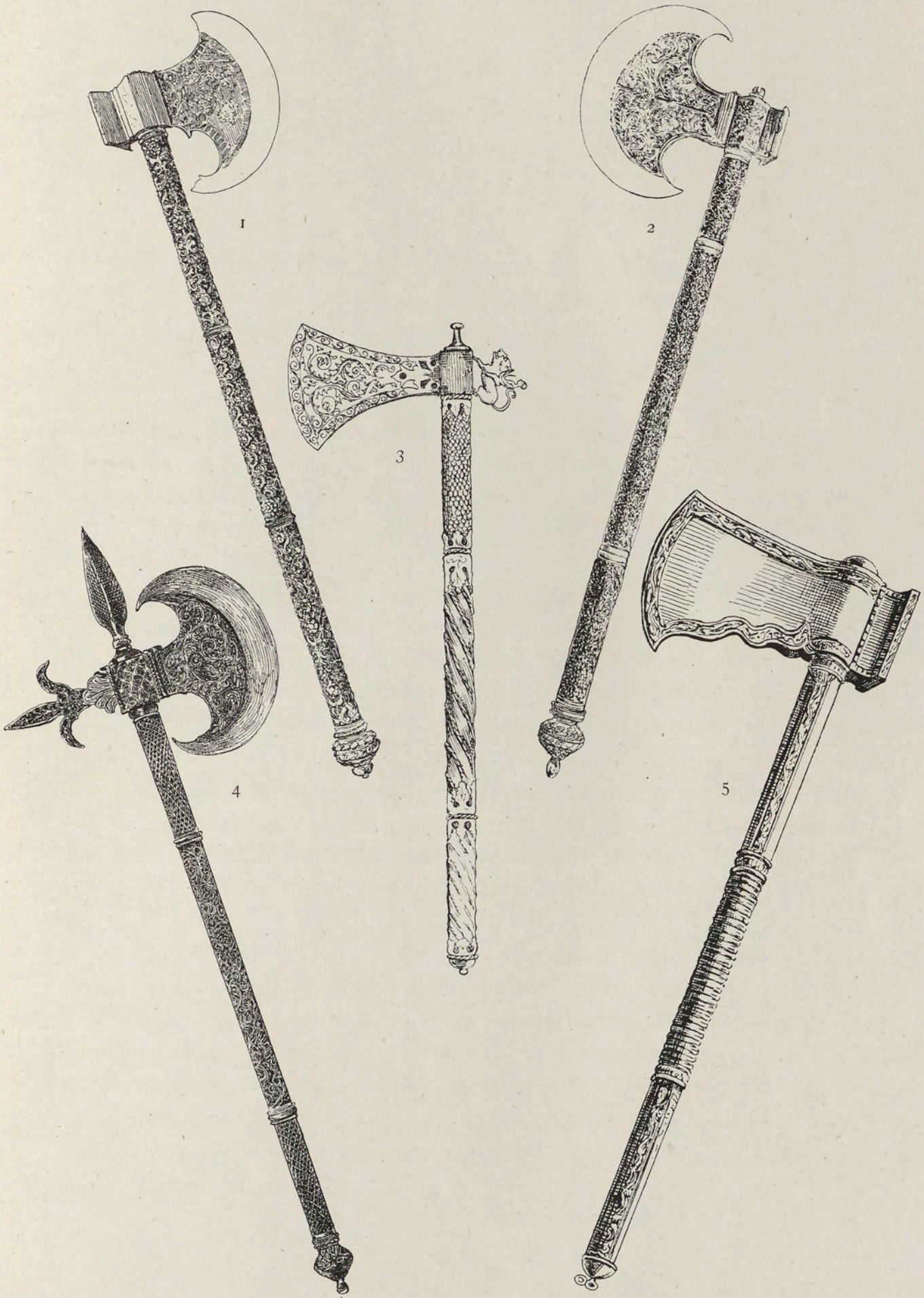


PLATE CXXVIII.

PLATE CXXIX.

CIRCASSIAN and Turkish flint-lock guns and pistols, of the seventeenth and eighteenth centuries. Nos. 1 and 2 were formerly exhibited at a fine art museum in Warwickshire, and Nos. 3, 4, 5, and 6 were at one time in the Mgowo Collection.

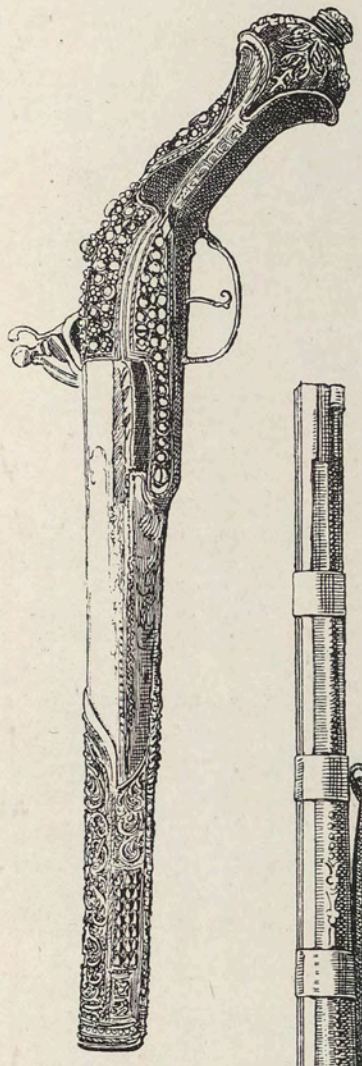
1 and 2. CIRCASSIAN FLINT-LOCK PISTOLS (a pair), of the eighteenth century and of Russian workmanship. The barrels are slightly chased and mounted with repoussé silver. The stocks are carved and mounted with filigree silver, ornamented with niello work, and set with coral.

3. TURKISH FLINT-LOCK GUN, of late seventeenth century. The barrel, towards the breech, is inlaid with silver, as is also the lock. The stock is inlaid with mother-of-pearl in a diamond pattern, each diamond being etched and filled in with a red pigment; the brass inlaying resembles small scrolls and circles. The barrel is secured to the stock by silver bands.

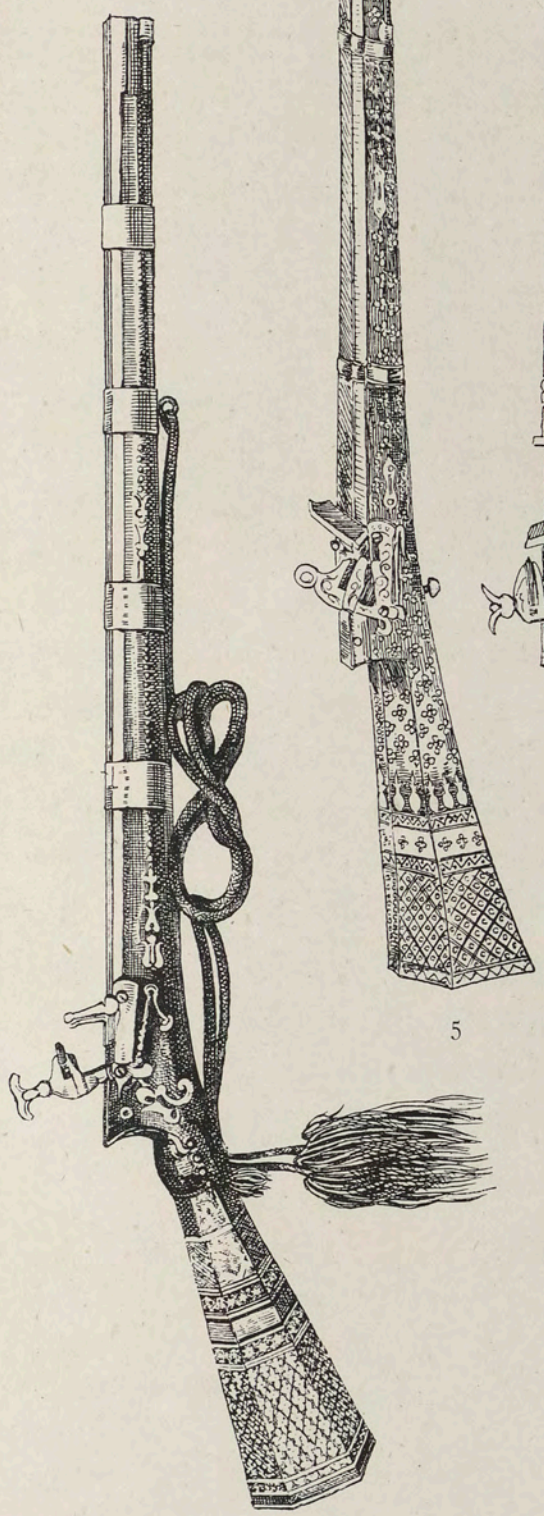
4. TURKISH FLINT-LOCK GUN, of late seventeenth century. The lock is engraved and plated with silver. The barrel is damaskeened. The stock is inlaid with ivory, stained green; also with brass in curious forms. The bands which secure the barrel to the stock are of chased silver.

5. TURKISH FLINT-LOCK GUN, of the seventeenth century. The barrel and lock are partly inlaid with silver and damaskeened. The stock is inlaid with ivory, portions of which are stained green; it is further ornamented with brass, inlaid in peculiar characters. The bands which secure the barrel to the stock are of embossed brass gilt.

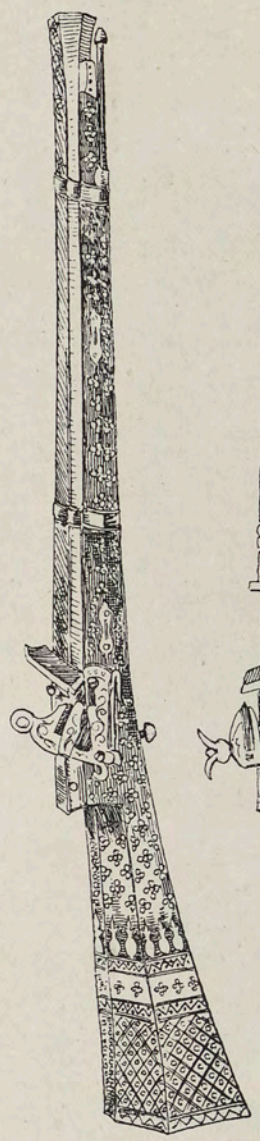
6. TURKISH FLINT-LOCK GUN, of the seventeenth century. The stock is inlaid with brass and ivory. The barrel and lock are engraved with scrolls, &c.



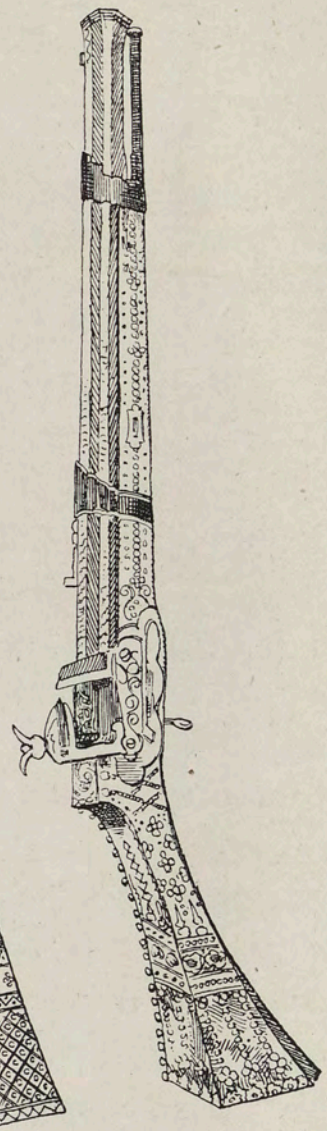
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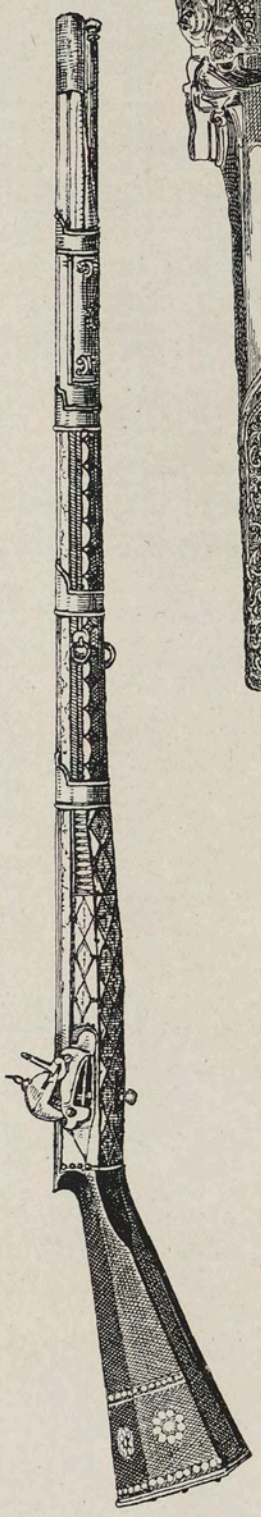
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PLATE CXXIX.

PLATE CXXX.

A SELECTION of Hindoo khouttars of the sixteenth and seventeenth centuries, formerly in the collection of Sir William Seymour Fitzgerald. These weapons are principally remarkable for their large blades and "square" hilts.

1. KHOUTTAR, having the hilt minutely damaskeened with gold; the blade, which is slightly curved, is chiselled in relief.

2. KHOUTTAR, having the hilt chased with foliage and plated with silver. The blade is chased in relief.

3. KHOUTTAR, having the hilt engraved and damaskeened with gold. The broad, short blade resembles that of the *langue-de-bœuf*.

4. KHOUTTAR, having the hilt chiselled with quatrefoils and silver-plated. The blade is ribbed in the centre.

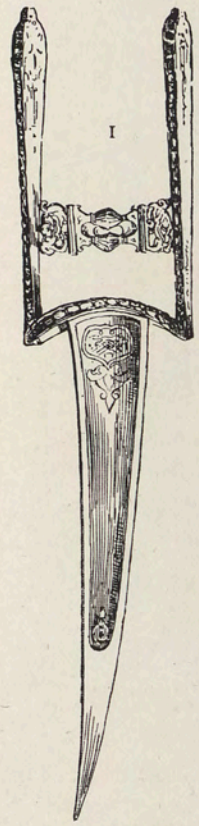
5. KHOUTTAR, having the hilt finely damaskeened with gold. The blade is channelled, and has an ornamental rib down its centre.

6. KHOUTTAR, having the hilt of silver-gilt beautifully chased with scrolls and foliage. The blade is channelled.

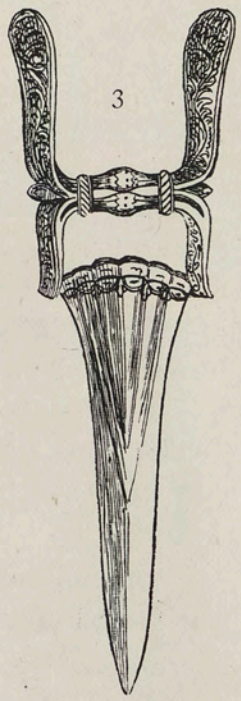
7. KHOUTTAR, having the hilt damaskeened with gold. The blade is chased in relief with elephants, tigers, and deer.

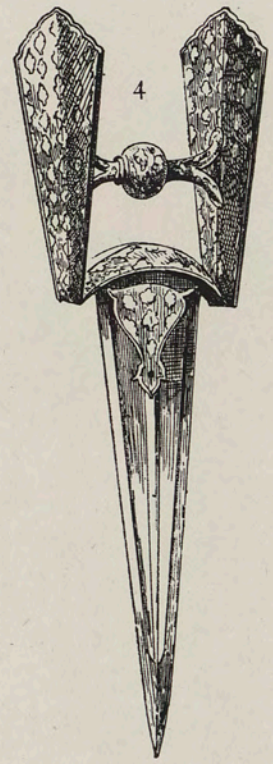
8. SHEATH of No. 5. It is of green velvet mounted with steel lockets, which are finely damaskeened with gold.

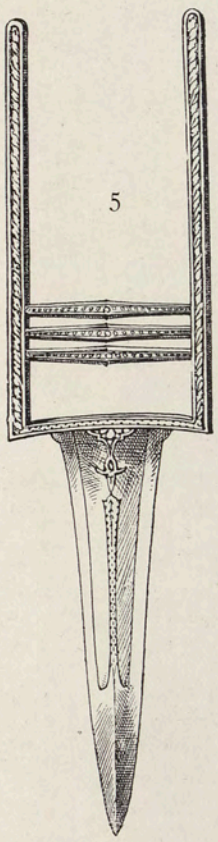
9. SHEATH of No. 7. It is of green velvet, mounted with chased silver.

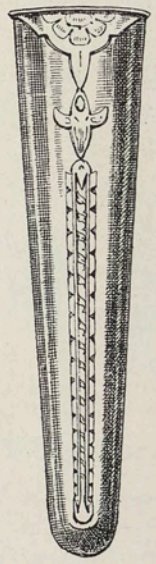

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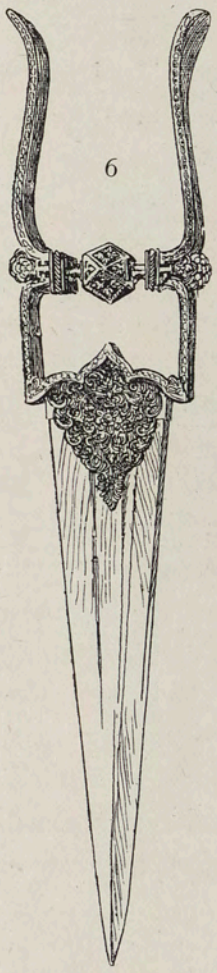

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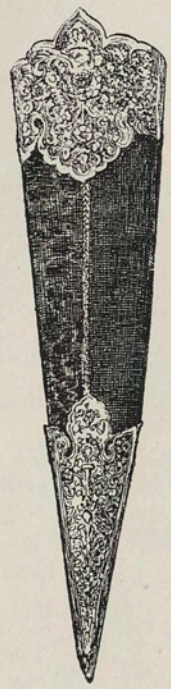

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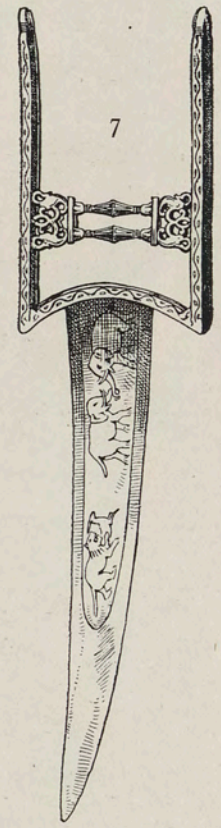

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PLATE CXXX.

PLATE CXXXI.

ALL the armourers' marks shown on this Plate are to be seen on suits of armour, various kinds of helmets, swords, rapiers, halberds, guns, pistols, daggers, &c., in the author's collection. These marks are of considerable importance in elucidating the frequently very difficult task of referring various pieces of armour to their proper dates.

1. Mark on a Maximilian fluted breastplate.
2. Mark on a Spanish rapier of the end of the sixteenth century.
3. Mark on a sword of the sixteenth century.
4. Mark of Favian de Zafia on a Portuguese cup-hilted rapier.
5. Mark on a wheel-lock pistol of the sixteenth century.
6. Mark on a sword of the sixteenth century, of Solingen make.
7. Mark on a seventeenth-century German hunting-sword.
8. Mark on a Portuguese cup-hilted rapier.
9. Three marks in copper on a twelfth-century sword.
10. Mark and signature of Caino on a seventeenth-century rapier.
11. Marks on an Italian rapier, inlaid with silver, of early seventeenth century.
12. Marks on a finely-chased rapier by Juan Martinez, of late sixteenth century.
13. Mark on a seventeenth-century rapier.
14. Mark on a seventeenth-century chased-hilted rapier, by Annanni Nitticani.
15. Marks of Antonio Picinino on an Italian rapier of the time of James I.
16. Mark on a seventeenth-century swept-hilted rapier by Johanni.
17. Mark of Antonio Picinino on a Spanish rapier of the seventeenth century.
18. Mark on an Italian two-handed sword of the sixteenth century.
19. Mark on a seventeenth-century swept-hilted sword of German origin.
20. Mark on a bellows-visored helmet of the reign of Henry VII.
21. Mark and signature on a mortuary sword of the seventeenth century.
22. Mark on a German sword of the sixteenth century.
23. Mark on a late sixteenth-century sword, of Solingen make.
24. Mark and date on a swept-hilted rapier.
25. Mark on a Swiss espadon or hand-and-half sword of the sixteenth century.

PLATE CXXXI.—*continued.*

26. Mark on a breastplate of the reign of James I.

27. Mark on a finely-chased rapier of the reign of Elizabeth.

28. Mark on a late sixteenth-century rapier of German origin.

29. Mark and motto on a beautiful Spanish sixteenth-century chiselled rapier, by Mateo.

30. Mark on a Spanish rapier of the seventeenth century.

31. Mark on a German voulge of the fifteenth century.

32. Mark of Juan Martini on a sword of the end of the sixteenth century.

33. Mark and signature on a seventeenth-century rapier of Solingen make.

34. Marks on a wheel-lock pistol of the sixteenth century.

35. Mark on a wheel-lock pistol of the sixteenth century, and of Nuremberg make.

36. Mark on a wheel-lock pistol of the sixteenth century.

37. Mark and signature on a large rapier of the end of the sixteenth century.

38. Mark on a sixteenth-century sword of Solingen make.

39. Mark on a Solingen sword of the beginning of the sixteenth century

40. Mark on a Solingen sword of the end of the sixteenth century.

41. Mark on a Solingen sword of the end of the sixteenth century.

42. Mark on a Solingen sword of the sixteenth century.

43. Three marks on a wheel-lock gun, with rifled barrel. Dated 1521.

44. Marks on a Solingen sword of the end of the sixteenth century.

45. Mark and signature on a rapier of the end of the sixteenth century.

46. Mark on the breastplate of a suit of armour of the sixteenth century.

47. The Nuremberg mark on a helmet of the sixteenth century.

48. Mark and signature on a chased-hilted rapier of the end of the sixteenth century.

49. Mark on a Nuremberg wheel-lock pistol of the sixteenth century.

50. Mark on a wheel-lock pistol of late sixteenth century.

51. The mark of the City of Vienna on a halberd of the sixteenth century.

52. Marks in copper on a sword of the sixteenth century, in use by the Free Judges.

53. Mark and signature on a German sword with chased swept hilt of the seventeenth century.

54. Mark on a Venetian falchion of the sixteenth century.

55. Wolf mark on a Solingen sword of the end of the sixteenth century.

56. Mark and signature on a sword of the seventeenth century.

57. Mark and signature on a rapier of the seventeenth century.

1	2	3	4 FAVIAN DE ZAFIA	5	6
7 MEFECIT SOLINGEN	8 MEFECIT VALENCIA	9	10 CAINO	11	12 JUAN MARTINEZ
13	14 ANNANNI NITTICANI	15 ANTONI PICINI	16 JOHANNI	17 PICININO	18 JESUS MARIA
19	20	21 I.H.S HANT	22	23	24 1551
25	26	27	28	29 IHS INTER. ARMA SILENT. LEGES MATEO	30
31	32	33 CLEMENTS DINGER	34	35	36
37 DOMINGO SANCHEZ CLAMADE	38		39		40
41	42	43	44	45 TOMASO DE AYALA	46
47	48 ALONZO PEREZ	49	50	51	52
53 WILHELM WIERSBERG MEFECIT. SOLINGEN	54	55		56 ALONZO DE SAHAGUN SENIOR	57 ALONZO DE SAHAGUN JUNIER

PLATE CXXXI.

PLATE CXXXII.

THE armourers' marks shown on this Plate have been collected from time to time from both public and private sources, viz., the Tower of London, the Musée d'Artillerie, Paris, the National Museum of Munich, the Arsenal of Berlin, the Arsenal of Soleure, the Imperial Arsenal of Vienna, the Royal Armoury at Madrid, and the Meyrick and other collections. In many cases it is very difficult to assign the marks to the armourers who used them with any degree of certainty; but it is less difficult to determine the country where they were used, as the fashion of the article stamped proclaims the date of its manufacture and the country of its origin.

58. Mark on a Solingen sword of the sixteenth century.

59. Mark on a German rapier of the end of the sixteenth century.

60. Mark on a rapier of the seventeenth century.

61. Mark on a Solingen rapier with chased swept hilt of the sixteenth century.

62. Mark on a cut-and-thrust sword with shell-guard of the beginning of the seventeenth century.

63. Mark on a Solingen swept-hilted rapier of the end of the sixteenth century.

64. Mark on a German sword of the end of the sixteenth century.

65. Mark on a German swept-hilted rapier of early seventeenth century.

66. Mark on a Solingen rapier of the seventeenth century.

67. Marks on a heavy fighting-sword of the sixteenth century.

68. Mark on a German sword of the end of the sixteenth century.

69. Marks on a rapier of the seventeenth century.

70. Mark on a large sword of the sixteenth century, used by the Free Judges.

71. Mark and monogram of a German armourer on a suit of armour of the fifteenth century.

72. Mark on a German sword of the sixteenth century.

73. Mark on a sword of the end of the sixteenth century.

74. Mark on the windlass of a German cross-bow of the sixteenth century.

75. Mark on the windlass of cross-bow of the end of the sixteenth century.

76. Mark on a boar-spear of the seventeenth century.

77. Mark on a Spanish suit of armour of the sixteenth century, in the Arsenal of Vienna.

PLATE CXXXII.—*continued.*

78. Mark on a Swiss halberd of the fifteenth century.
79. Mark on a partisan of the sixteenth century.
80. Mark on a Swiss halberd of the sixteenth century.
81. Mark on a heavy, swept-hilted sword of the beginning of the sixteenth century.
82. Mark on a Solingen sword of the sixteenth century.
83. Mark on a halberd of the reign of Charles I.
84. Mark on a boar-spear of the reign of Henry VII.
85. Mark on a Swiss halberd of the fifteenth century.
86. Mark on the hilt of a rapier of the seventeenth century.
87. Marks on a Swiss halberd of the fifteenth century.
88. Mark on a German halberd of the end of the fifteenth century.
89. Marks on a spetum of the reign of Henry VII.
90. Marks on a Solingen sword of the fourteenth century.
91. Mark on a Solingen sword of the sixteenth century.
92. Mark on a German halberd of the sixteenth century.
93. Mark on an engraved halberd of the sixteenth century.
94. Mark on a halberd of the sixteenth century.
95. Mark on an early sixteenth-century hunting-spear.
96. Marks on an axe of the fifteenth century.
97. Mark on a Swiss fifteenth-century halberd.
98. Mark on a German halberd of the sixteenth century.
99. Mark on a halberd of the sixteenth century.
100. Mark on a Solingen sword of the sixteenth century.
101. Mark on a German sword of the sixteenth century.
102. Marks on a Solingen sword of the end of the sixteenth century.
103. Mark on a Solingen sword of the sixteenth century.
104. Mark on a large Solingen sword of the sixteenth century.
105. Mark on an executioner's sword of the sixteenth century.
106. Marks of a wheel and gallows on an executioner's sword of the sixteenth century.
107. Marks on an executioner's sword of the end of the sixteenth century.
108. Mark on an executioner's sword of the sixteenth century.
109. Three marks in copper on a sword of the sixteenth century, used by the Free Judges.
110. Mark and signature on a Venetian cutlass of the sixteenth century.
111. Mark on a fouchard of the reign of Henry VII.
112. Mark on a Venetian schiavona of the seventeenth century.
113. Mark on a Solingen sword of the fifteenth century.
114. Marks and signature on a sword of the end of the sixteenth century.
115. Marks and signature on a Spanish sword of the sixteenth century.

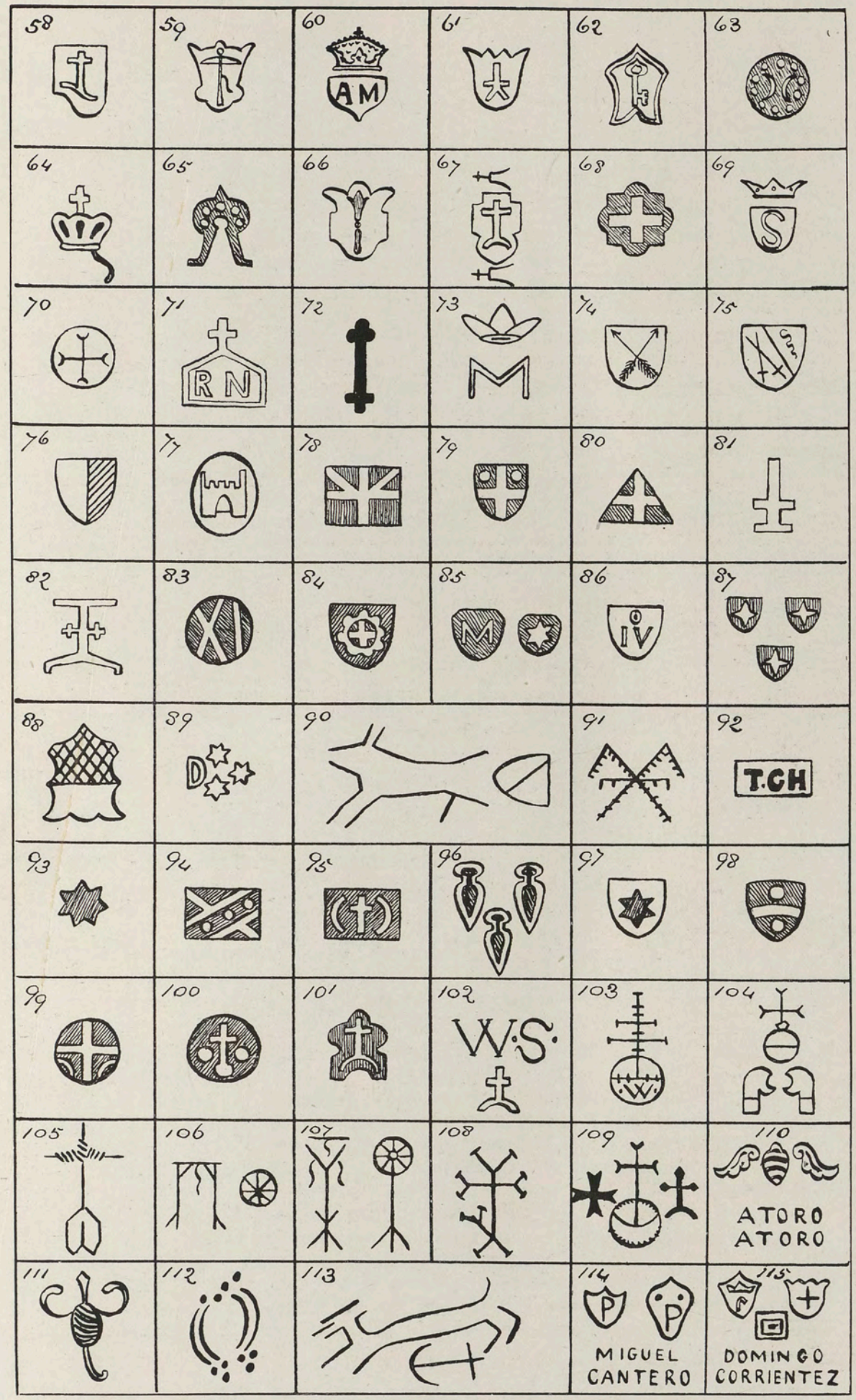


PLATE CXXXII.

PLATE CXXXIII.

THE list of armourers' marks, collected from public and private sources, is here continued.

116. Mark on a German wheel-lock gun with rifled barrel of the seventeenth century.

117. Mark on a German splinted breastplate of the middle of the sixteenth century.

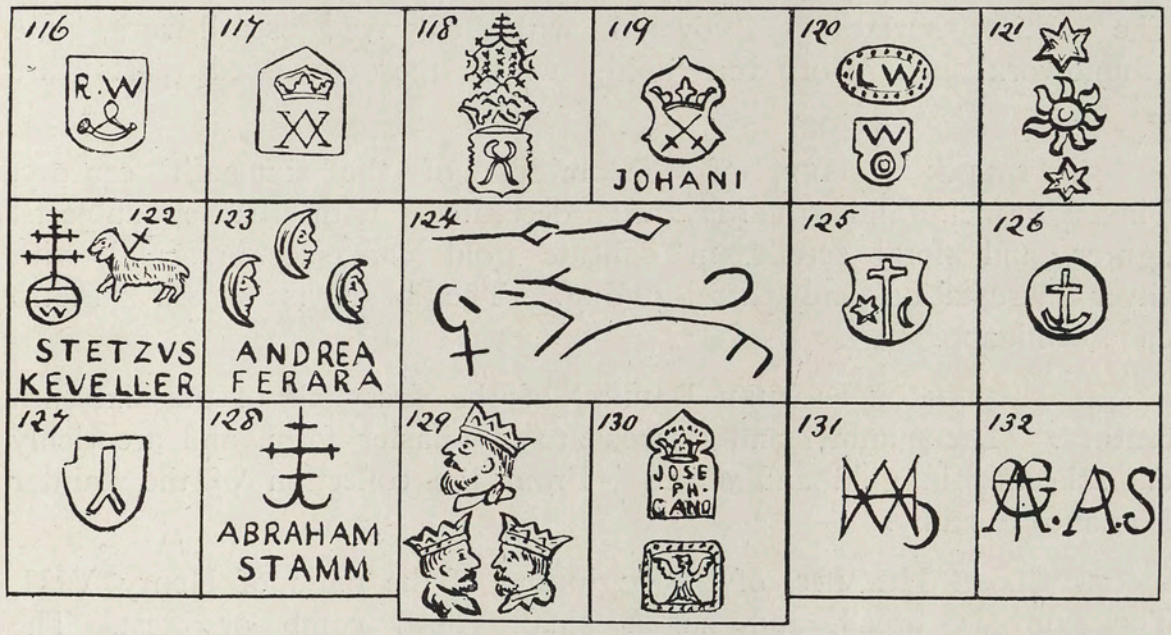
118. Mark of Wilhelm Wiresberg, of Solingen, on a sword of the beginning of the seventeenth century.

119. Mark on a sword of the end of the sixteenth century.

120. Mark on a French sabre, having a falchion-blade with serrated back, of the end of the seventeenth century.

121. Mark of Giovana Vilina on a late sixteenth-century rapier.

122. Marks and signature of Stetzus Keveller on a seventeenth-century "mortuary" sword.



123. Mark and signature of Andrea Ferara on a seventeenth-century basket-hilted sword.

124. Marks on a Solingen sword of the sixteenth century.

125. Mark on an early sixteenth-century German halberd.

126. Mark on a German partisan of the end of the sixteenth century.

127. Mark on a German halberd of the sixteenth century.

128. Mark and signature of Abraham Stamm on a basket-hilted sword of the end of the seventeenth century.

129. Mark of Morgenland, of Spain, on a heavy fighting sword with flamboyant blade, of the end of the sixteenth century.

130. Mark and signature of Joseph Cano on a late seventeenth-century gun.

131. Mark on a halberd of the end of the sixteenth century.

132. Monogram and initials on an arquebuse of the sixteenth century.

PLATE CXXXIII.—*continued.*

ON this Plate are shown two open casques, a close helmet, and two rapiers, all of the sixteenth century, which have passed into the author's collection since the preceding sheets were printed off.

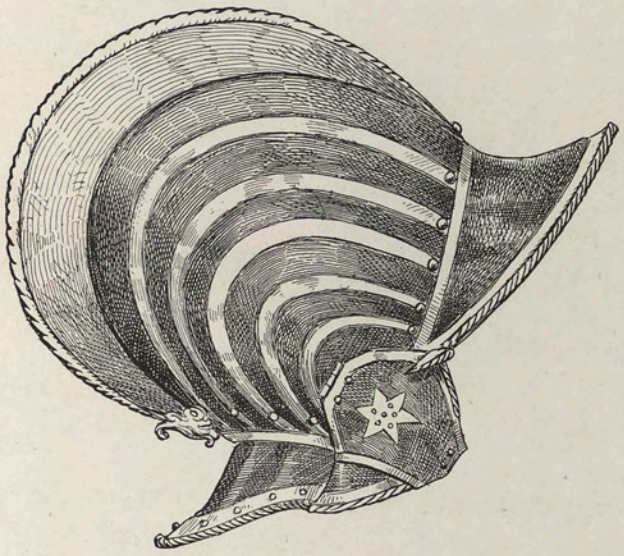
1. OPEN CASQUE, of classic form and of the Renaissance period. This elegant casque has by way of ornamentation alternate bands of blue and gold, the gilt bands being sunk. The ornamentation is exactly similar to that of a demi-suit of armour in the Musée d'Artillerie in Paris, worn by Anne de Montmorency, Constable of France, so probably this casque belonged to that harness, as most suits of armour had an open helmet as well as the vizored one. The date of this specimen would therefore be *circa* 1550.

2. ITALIAN OPEN CASQUE, of the end of the sixteenth century. The entire surface is covered with engraved scroll-work, the groundwork being of dull gold, while the embossed parts are bright.

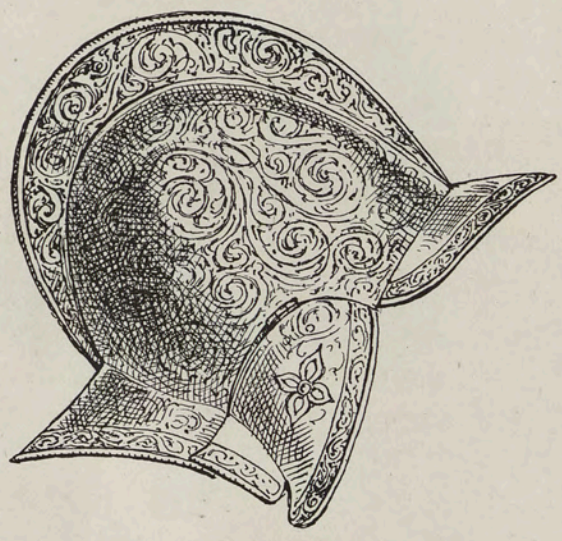
3. ITALIAN RAPIER, of the middle of the sixteenth century. The pommel and guards are decorated with battle subjects, figures, and floral scrolls, in delicate gold damaskeening, and with silver incrustation and parcel-gilding. The blade is signed "Pietro da Formigano."

4. ITALIAN OR SPANISH RAPIER, of the first half of the sixteenth century. The pommel and guards are of pilaster form, and are richly damaskeened in gold and silver. From the collection of the painter Mariano Fortuny.

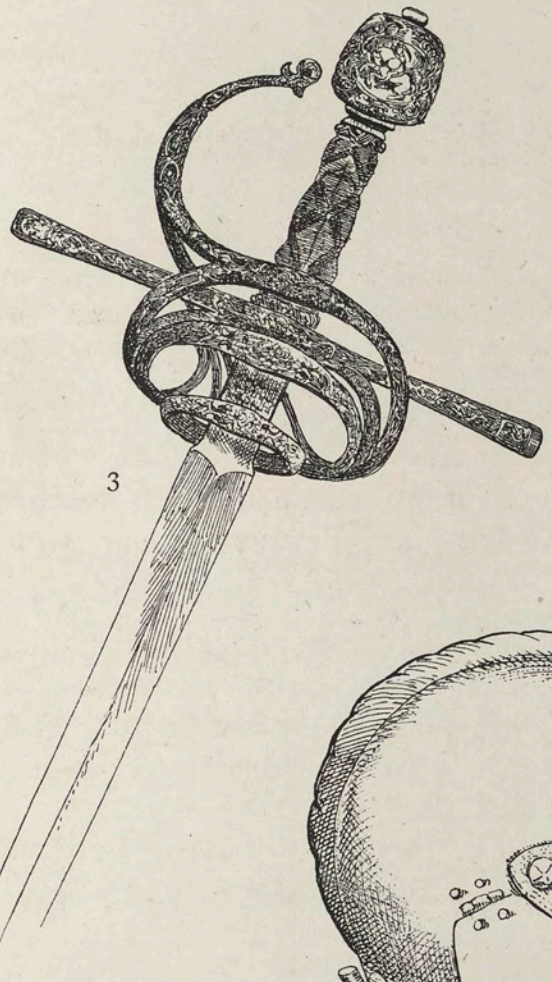
5. CLOSE HELMET, of the beginning of the reign of Henry VIII. The skull is broad, and has a small roped comb or crest. The visor and bevor are made of one plate, the lower part being perforated on both sides for breathing. The jaw-piece is composed of two hinged parts, which meet in the centre of the chin and fasten with hook and staple. The base of the skull and jaw-piece is hollow-roped, to admit the rim of the gorget on which it works.



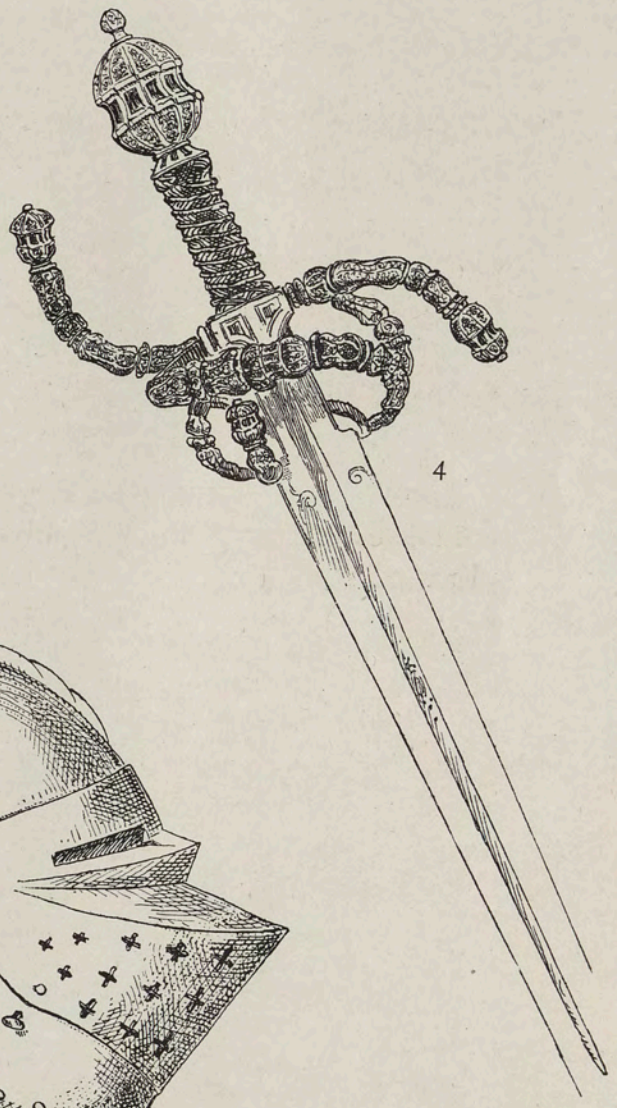
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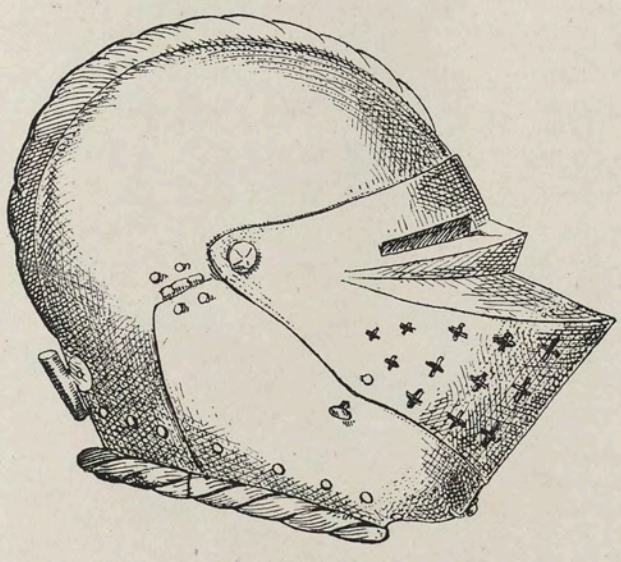
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